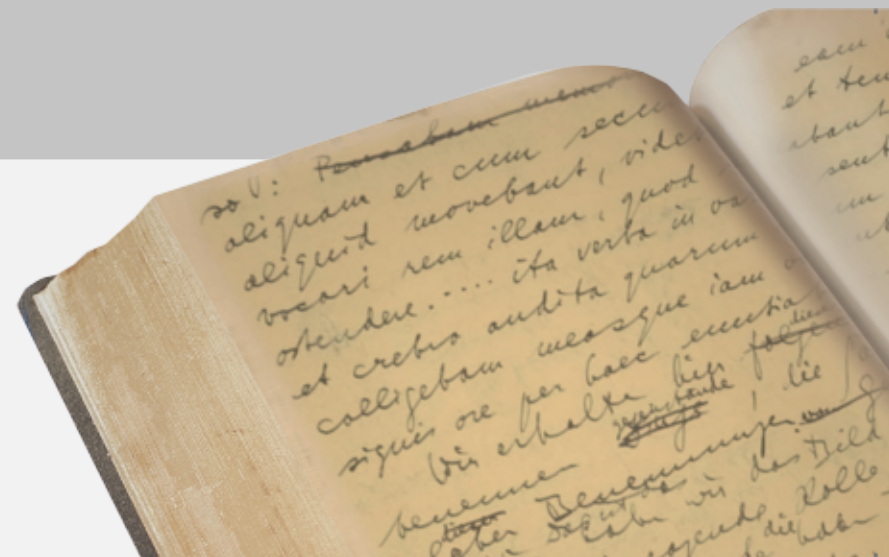


Beyond Infrastructure. Beyond Infrastructure? Schmidt, Joyce ... and Kafka!



- Schmidt, Joyce: Hypertext und Semantische Netze
- The Europeana Data Model (EDM) in the LoD Context
- What can you use it for: De arte venandi cum avibus
- Beyond Infrastructure: The Scholarly Domain
- The Wittenstein Incubator Model
- Beyond Infrastructure ? ... Kafka
-



Was hätten sie damit gemacht?
Joyce, Schmidt, Hypertext und
Semantische Netze



In eigener Sache ...

- [Literaturwissenschaftler](#) (u. a. Das Ungetym: Mythos, Psychoanalyse u. Zeichensynthese in Arno Schmidts Joyce-Rezeption. München : Edition Text u. Kritik 1986)
- In der Folge: [Bibliothekswesen](#), [Informationstechnik](#) ...
- Seit ca. 8 Jahren Wieder-Annäherung an den Ausgangskontext ... aber aus einer sehr spezifischen Perspektive: '[Digital Humanities](#)' und '[Informationswissenschaft](#)'
- Tot (almost ...)
- Again [Literaturwissenschaftler](#): Kafka



'Text', Publikation, Bedeutung in der Gutenberg-Galaxis: FW 20.07-16

"Gutenmorg with his cromagnon charter, tintingfast
and great primer must once for omniboss step
rubrickredd out of the wordpress else is there no
virtue more in alcohoran.

For that (the rapt one warns) is what papyr is
meed of, made of, hides and hints and misses in
prints.

Till ye finally (though not yet endlike) meet with
the acquaintance of Mister Typus, Mistress Tope and
all the little typtopies. Fillstup.

So you need hardly spell me how every word will
be bound over to carry three score and ten
toptypsical readings throughout the book of
Doublends Jined ..."



„... siehe **Zettels Traum** von Arno Schmidt.
Literaturgeschichtlich prominent ist James Joyce'
vertracktes Werk **Finnegans Wake**, das an
semantische Netze des Hypertext erinnert.“
(wikipedia.de über 'Hypertext')

Ist das nicht eine sehr weit hergeholte Behauptung?



Und der Erfinder von 'Hypertext': Ted Nelson

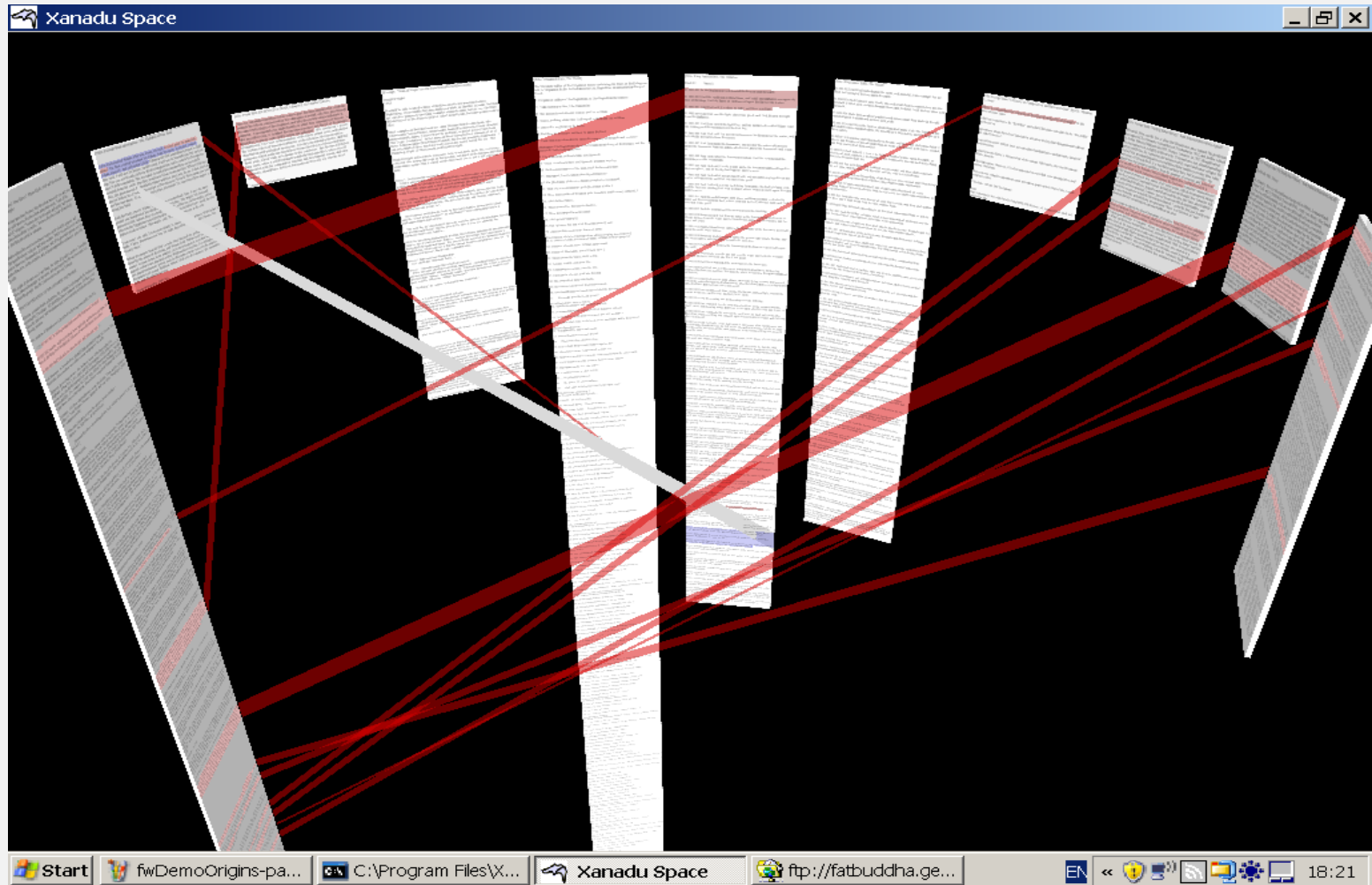


'Hypertext, nach Ted Nelson

- „Word processing and the World Wide Web are not intrinsically new. **They are literature.**“
- „'Technology' must no longer be the emphasis, but **literature.**“
- 'Hypertext'-- a word I coined long ago-- is not technology but potentially the fullest **generalization of documents and literature.**“



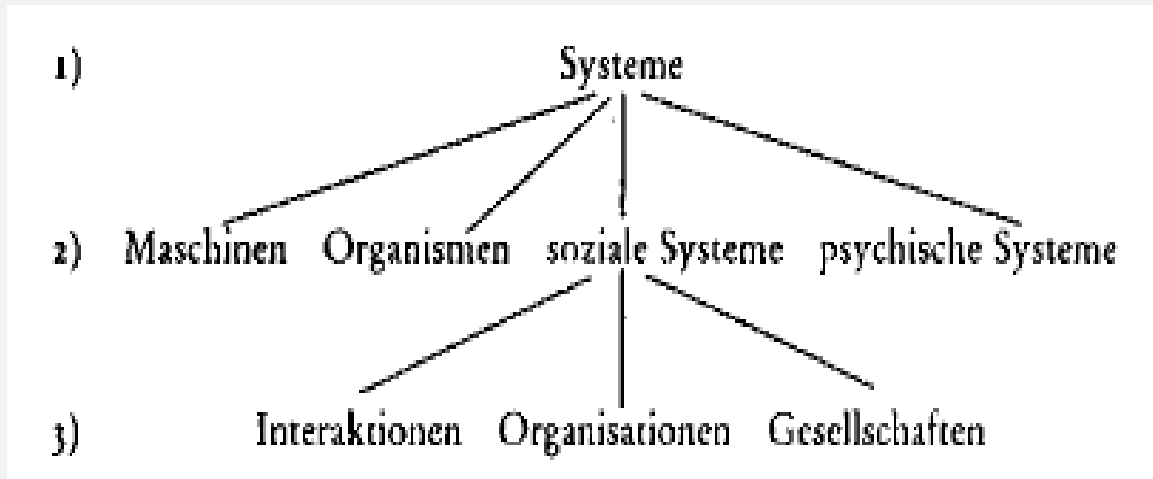
Xanadu Space



Arno Schmidt: Zettelkästen



Wie funktionieren Zettelkästen?



(Luhmann)



So funktionieren Zettelkästen:

```
<?xml version="1.0"?>
  <systeme>
    <Maschinen/>
    <Organismen/>
    <Soziale Systeme>
      <Interaktionen/>
      <Organisationen/>
      <Gesellschaften/>
    </Soziale Systeme>
    <Psychische Systeme/>
  </systeme>
```

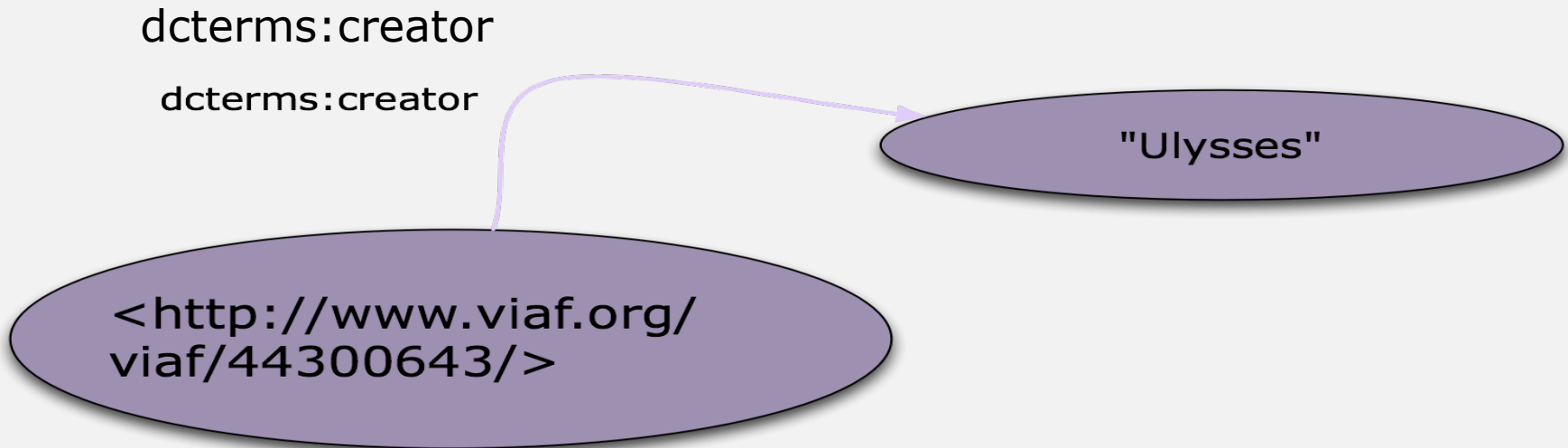


Zettels Traum

- Ist eine in drei linearen Strängen serialisierte Textordnung, die ihre Wurzel in einem hierarchischen Bedeutungs- und Signifikantenmodell hat: dem Zettelkasten.
- Ein Hauch von Xanadu.
- Linearität ist nicht konstitutiv.
- Hierarchie aber schon!



- | | Subjekt |
|---|------------|
| • <code><http://www.viaf.org/viaf/44300643/></code> | • Subjekt |
| • <code><dcterms:creator></code> | • Prädikat |
| • <code><"Ulysses"></code> | • Objekt |



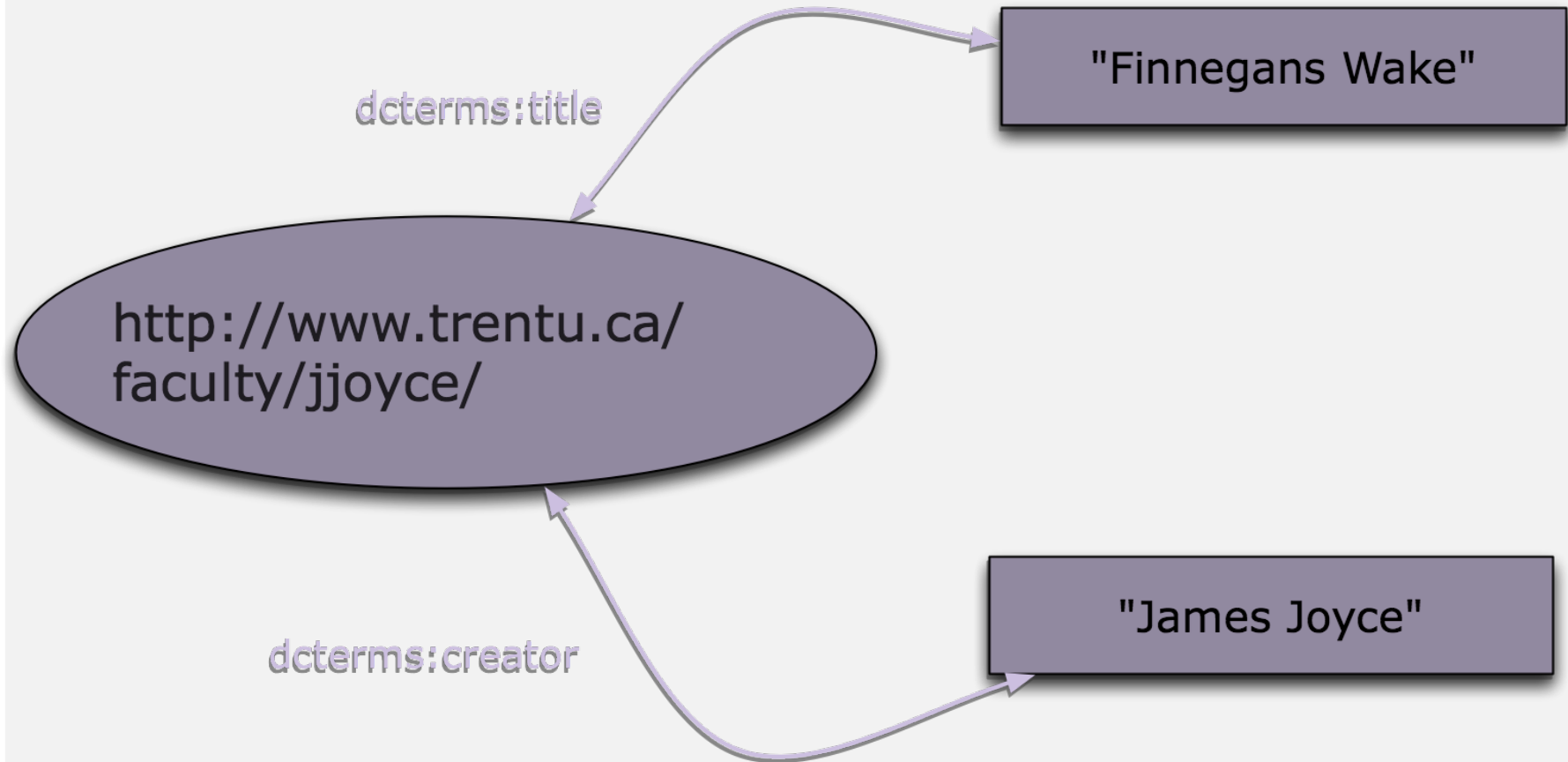
Zwei Tripel ...

```
<?xml version="1.0"?>
<rdf:RDF
  xmlns:rdf="http://www.w3.org/1999/02/22-rdf-syntax-ns#"
  xmlns:dcterms="http://dublincore.org/2008/01/14/dcterms.rdf">

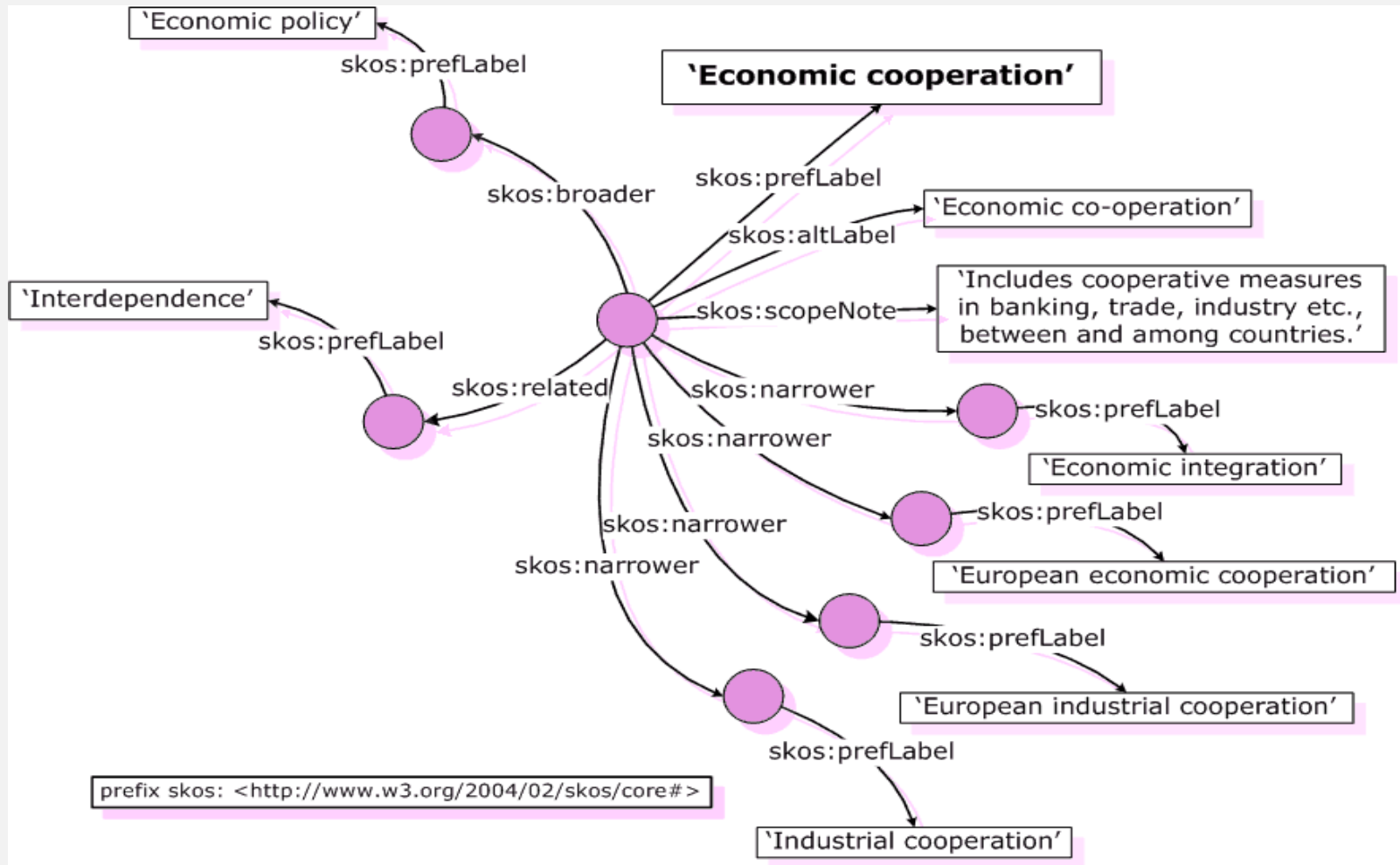
  <rdf:Description
    rdf:about="http://www.trentu.ca/faculty/jjoyce/">
    <dcterms:title>Finnegans Wake</dcterms:title>
    <dcterms:creator>James Joyce</dcterms:creator>
  </rdf:Description>
</rdf:RDF>
```



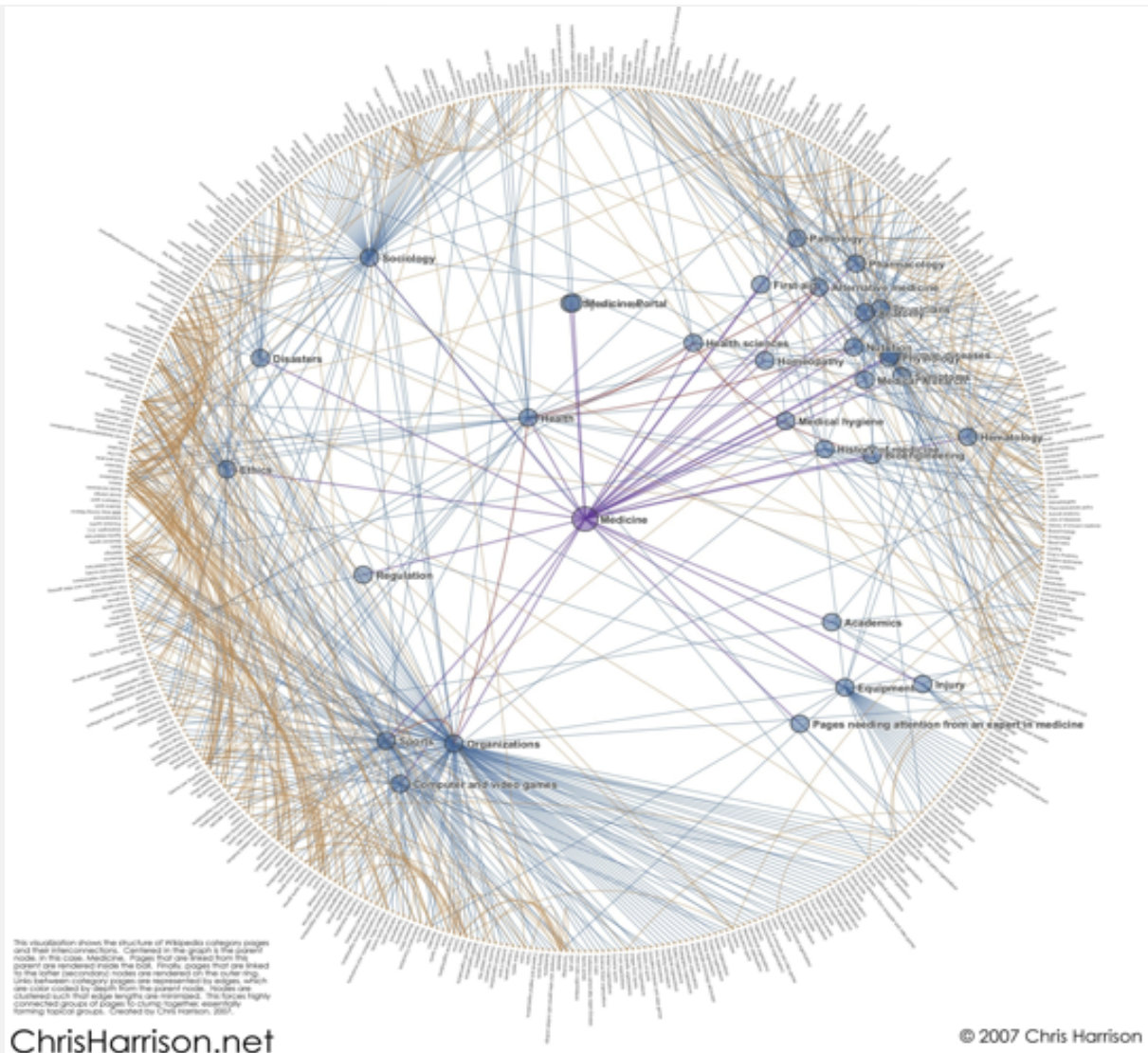
... visualisiert



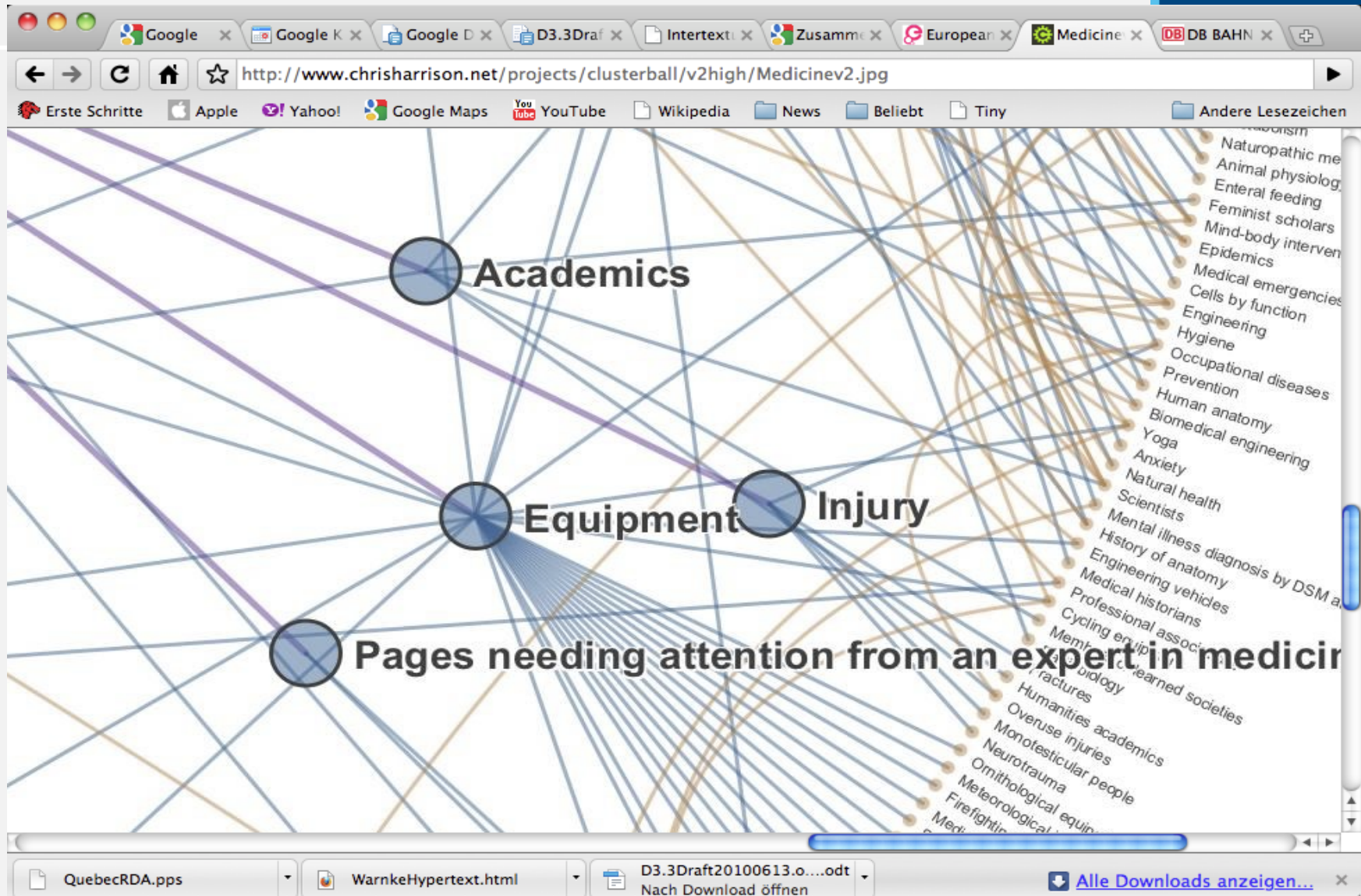
Etwas komplexer ...



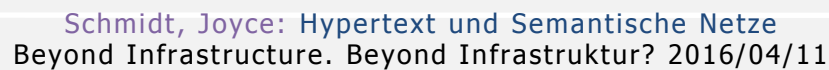
... und sehr, sehr komplex!



...



KU LEUVEN






James Joyce



HyperJoyce



HJS
HYPERMEDIA JOYCE STUDIES
VOLUME 10 (2009)
ISSN 1801-1020

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volume 10 (2009)

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M masthead
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archives
@ contact
P prague jj centre
& links to jj sites
H hypermedia bibliography
V video bibliography
A audio bibliography
I index



Finnegans Web

Finnegans Web

S_{un}

BOOK:

I	1	2	3	4
	5	6	7	8
II	1	2	3	4
III	1	2	3	4
IV	0			

A Webified version of
James Joyce's *Finnegans Wake*.

Searchable [Index](#) for FW
Fuzzy Associative Agrep [search](#) for FW
Searchable Concordances
[for FW](#) and [for Ulysses](#)

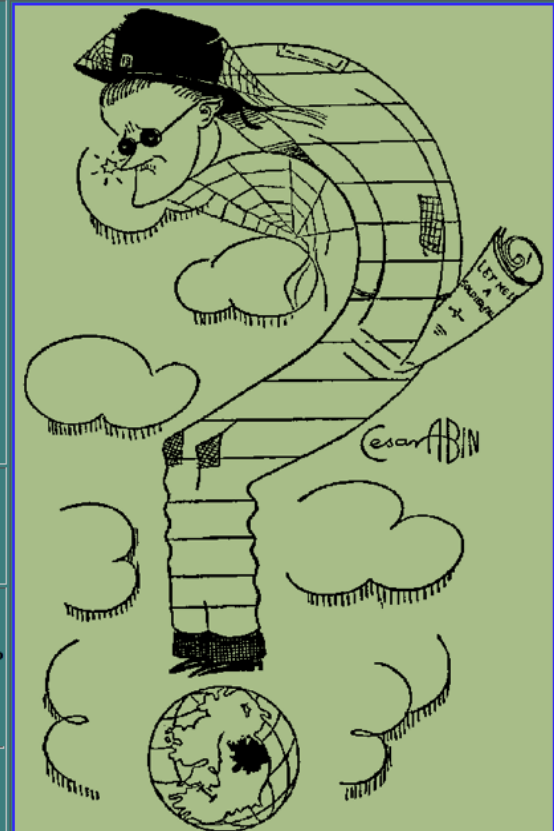
[Credits](#)

This HTML version and other electronic versions of James Joyce's **Finnegans Wake** and **Ulysses** are made available via the World Wide Web, FTP and Gopher through the courtesy of Trent University. Both texts are available in HTML and WP 5.1, with most of the graphic and typographic effects included, and in ASCII text without these features.

[Dedication](#) - for Bill Krauss

Made possible by generous grants of slack from my wife,
disk space, permission and adult guidance from Donald Theall

Finnegans Web



BOOK: | [I](#) | [II](#) | [III](#) | [IV](#) |
[1628](#) | [3](#) | [4](#) |

riverrun, past Eve and Adam's, from swerve of shore to bend [1](#)
 of bay, brings us by a commodius vicus of recirculation back to [2](#)
 Howth Castle and Environs. [3](#)
 Sir Tristram, violer d'amores, fr'over the short sea, had passen- [4](#)
 core rearrived from North Armorica on this side the scraggy [5](#)
 isthmus of Europe Minor to wielderfight his penisolate war: nor [6](#)
 had topsawyer's rocks by the stream Oconee exaggerated themselfe [7](#)
 to Laurens County's gorgios while they went doublin their mumper [8](#)
 all the time: nor avoice from afire bellowsed mishe mishe to [9](#)
 tauftauf thuartpeatrick: not yet, though venissoon after, had a [10](#)
 kidscad buttended a bland old isaac: not yet, though all's fair in [11](#)
 vanessy, were sosie sesthers wroth with twone nathandjoe. Rot a [12](#)
 peck of pa's malt had Jhem or Shen brewed by arclight and rory [13](#)
 end to the regginbrow was to be seen ringsome on the aquaface. [14](#)
 The fall (bababadalgharaghtakamminarronnkonnbronntonner- [15](#)



Finnegans Wake

Ist eine an der Oberfläche scheinbar völlig linear serialisierte Textordnung ...

... der jedoch ein komplexes vielsprachiges Bedeutungsnetz unterliegt!

Konstitutiv für dieses Bedeutungsnetz sind

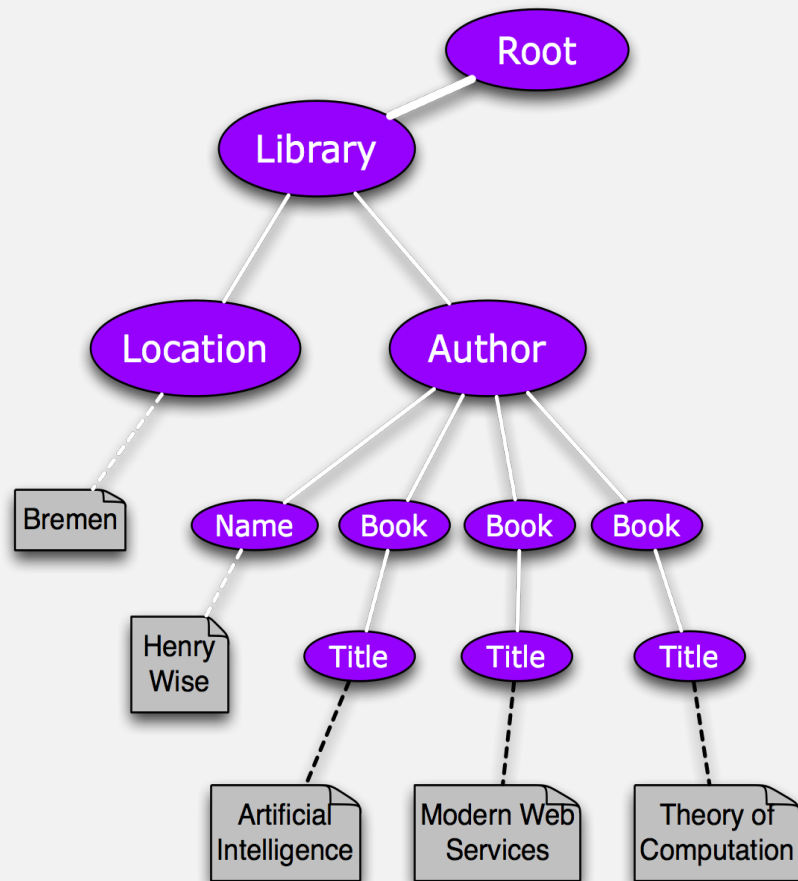
- Nicht-Linearität
- Nicht-Hierarchie
- Konnotation und Assoziation

→ Sehr viel 'Xanadu'!

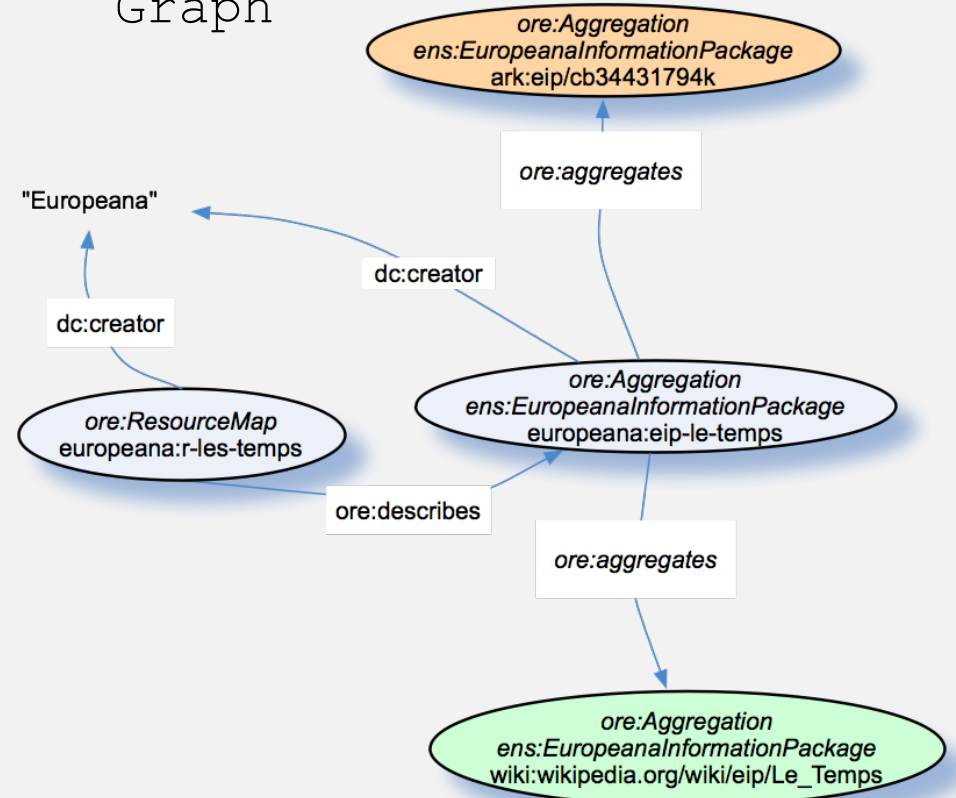


„... by a commodius vicus of recirculation ...”
(FW 01.02)

XML: hierarchical Tree



RDF: networked Graph



Was hätten sie damit gemacht?

- Die komplexen, hierarchischen Baumstrukturen von XML hätten Schmidt wahrscheinlich sehr gefallen ...
- ... und Joyce hätten sie nicht im geringsten interessiert.
- Im Gegenzug: wenn überhaupt etwas, dann hätten Joyce die offenen semantischen Netzstrukturen von RDF interessiert ...
- ... mit denen Schmidt wahrscheinlich wieder nicht so viel hätte anfangen können.

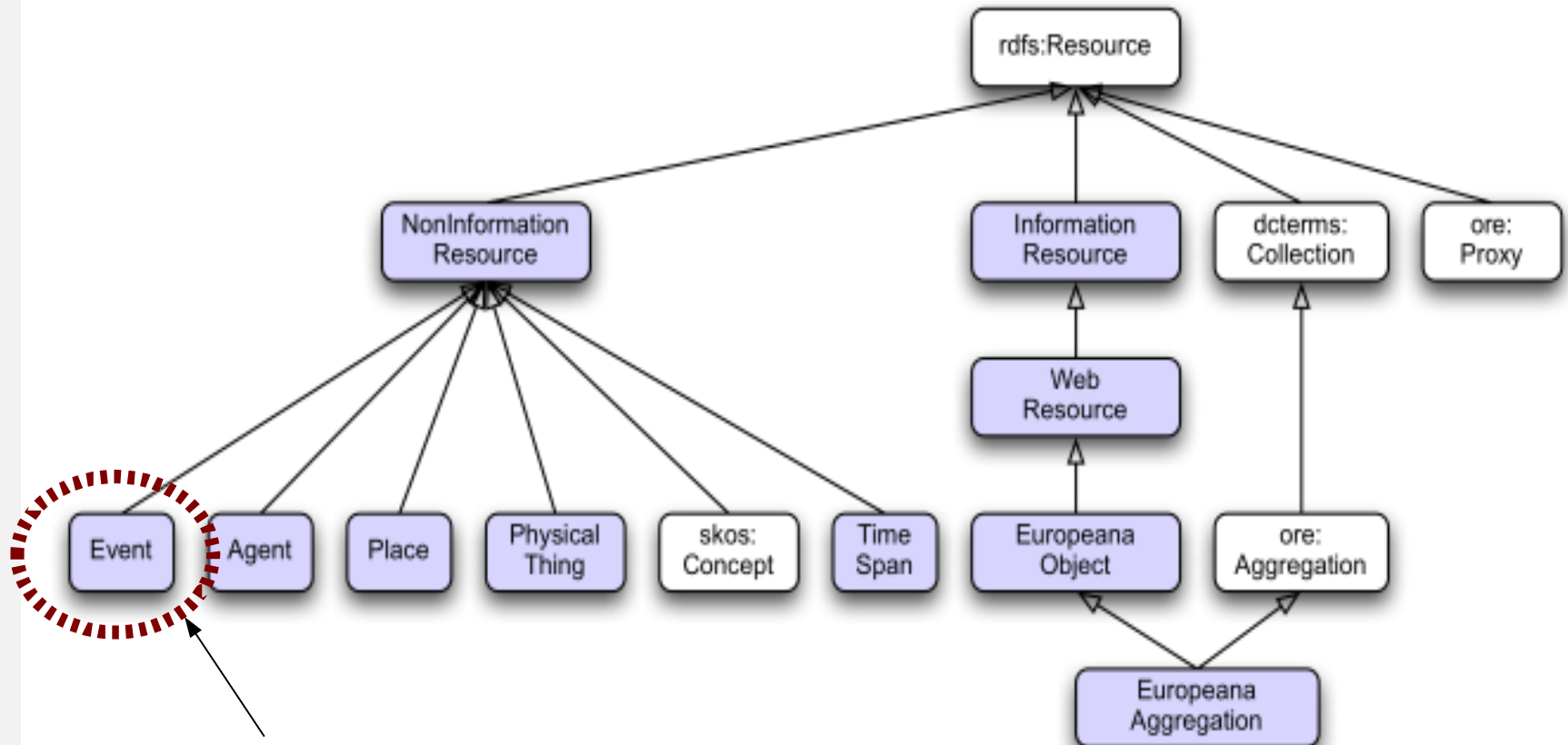


The Europeana Data Model (EDM) in the LoD Context

EDM – what is it? And what not?

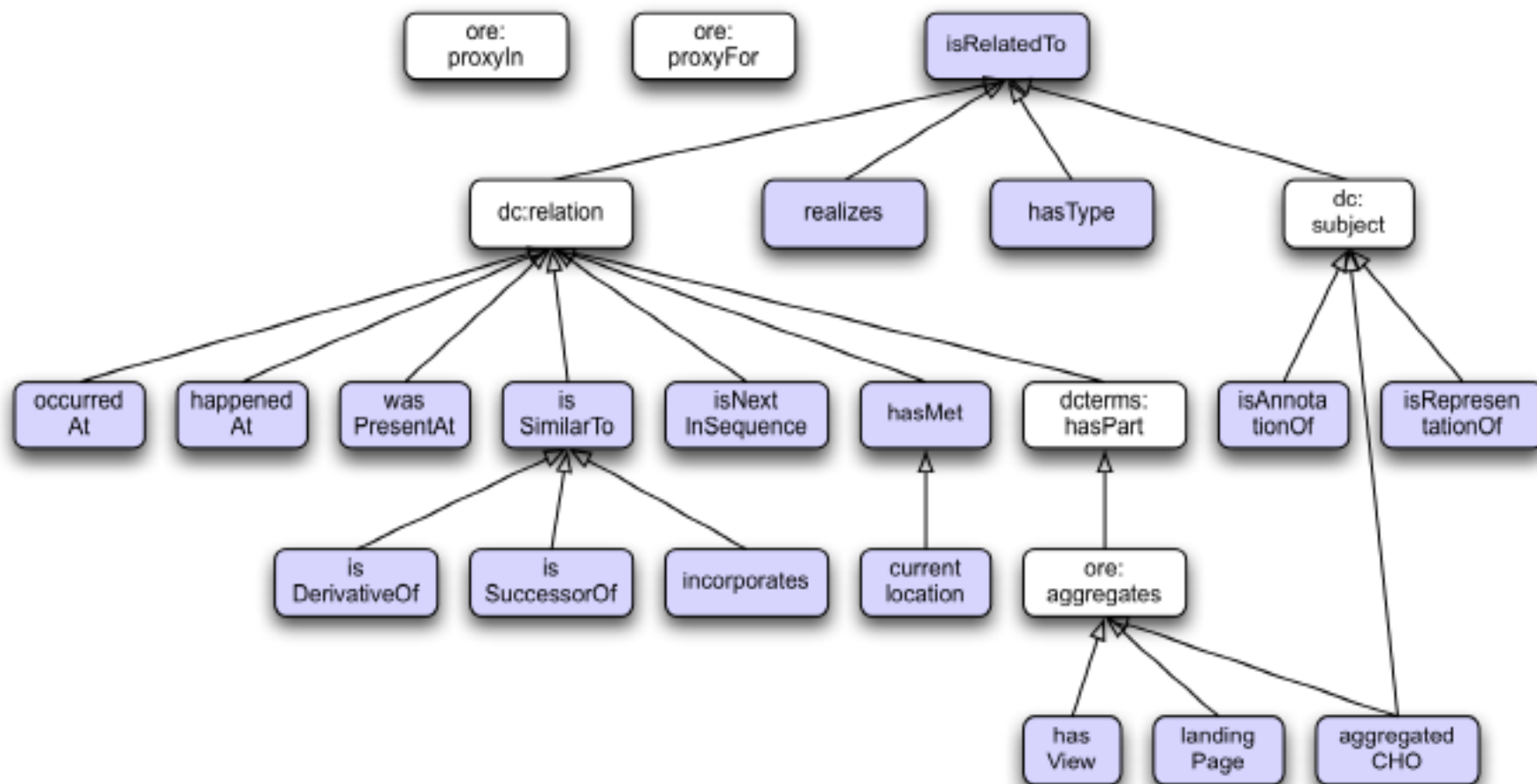
- EDM is the **metadata model** replacing the ESE ...
- ... a model for making statements about **digital representations** of cultural heritage objects
- ... a model for **contextualising** such representations
- EDM is **not an object model** (but might be combined with object and process models)!
- EDM is an **RDF based graph model**
- *EDM enables modeling of objects and context and thus **knowledge generation***

EDM: Classes



CIDOC CRM E5
hierarchy
could be pruned here

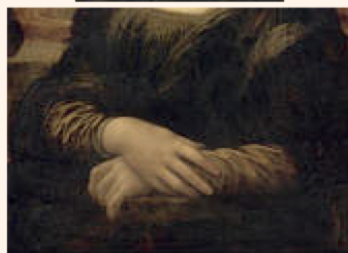
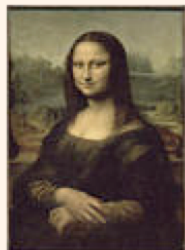
EDM: Properties



Mona Lisa: French Ministry of Culture

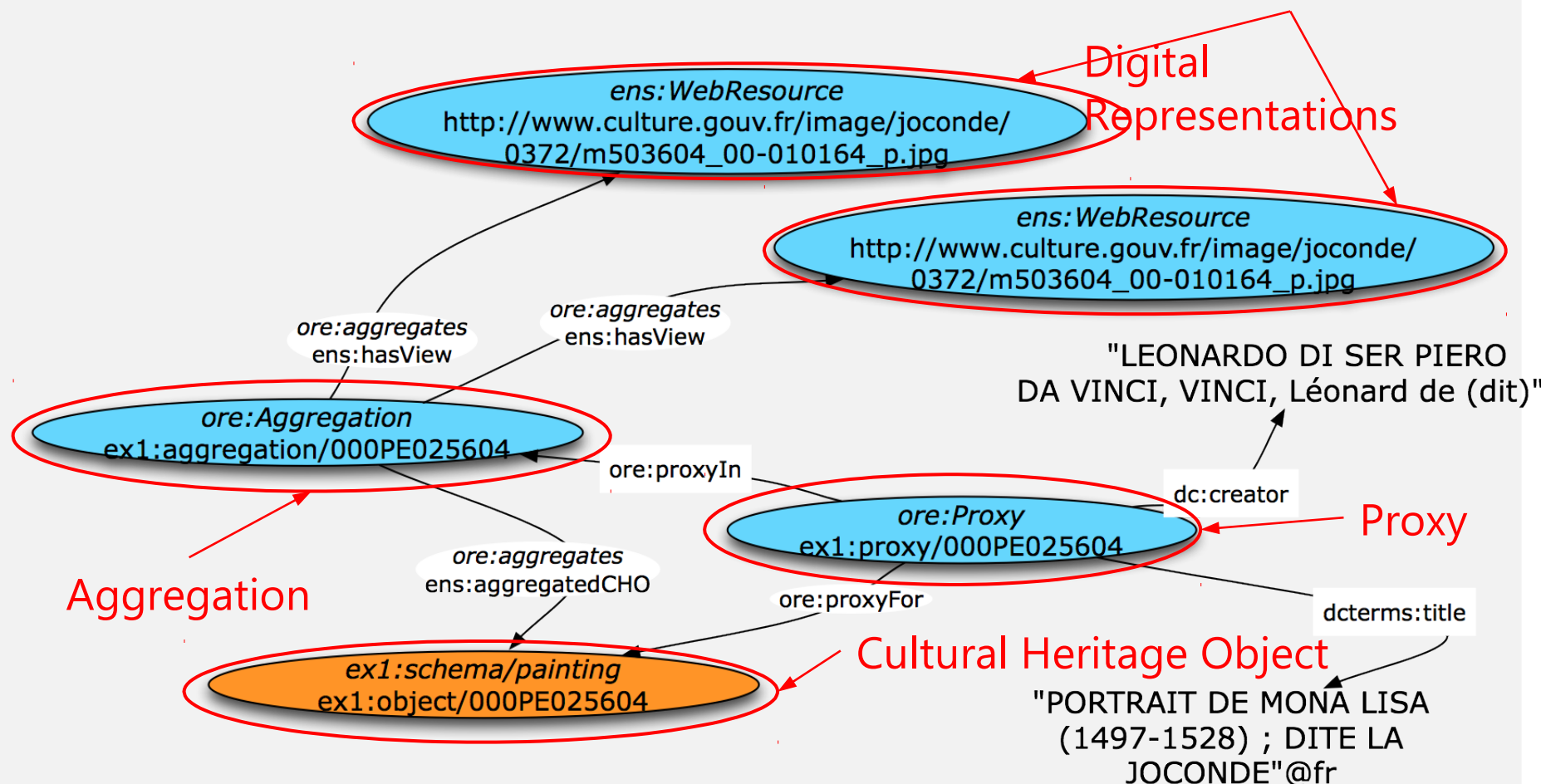
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Réponse n° 1



Domaine	peinture
Type d'objet	tableau
Titre	PORTRAIT DE MONA LISA (1479-1528) ; DITE LA JOCONDE
Auteur/exécutant	LEONARDO DI SER PIERO DA VINCI ; VINCI Léonard de (dit)
Précision auteur/exécutant	Vinci, 1452 ; Amboise, 1519
Ecole	Italie
Période création/exécution	1er quart 16e siècle
Millésime création/exécution	1503 entre ; 1506 et
Genèse	oeuvre en rapport ; reproduit en gravure
Historique	commandé par le florentin Francesco del Giocondo, époux de Mona Lisa entre 1503 et 1506 ; nombreuses copies dont une conservée au Louvre ; gravé par Fauchery, par Filhol, par Landon
Matériaux/techniques	peinture à l'huile ; bois
Mesures	77 H ; 53 L
Sujet représenté	portrait (Mona Lisa, femme, à mi-corps, de trois-quarts, assis, accoudé, loggia, Italien) ; fond de paysage (montagne, rocher, cours d'eau, pont, plaine, route)
Date sujet représenté	1479-1528
Lieu de conservation	Paris ; musée du Louvre département des Peintures
	 <i>Musée de France</i> au sens de la loi n°2002-5 du 4 janvier 2002
Statut juridique	propriété de l'Etat ; musée du Louvre département des Peintures
Anciennes appartenances	François Ier ; Couronne de France
Numéro d'inventaire	INV 779
Commentaires	légère diminution du tableau sur les côtés (environ 7 mm) ; acheté vraisemblablement vers 1519, après la mort de l'artiste
Bibliographie	HEYDENRICH 6 ; OTTINO DELLA CHIESA 31 ; VILLOT I 484 ; HAUTECOEUR 1601 ; C.S.I. 1981, P 192
Copyright notice	© Musée du Louvre, © Direction des Musées de France, 1999
Crédits photographiques	© Réunion des musées nationaux ; © Hervé Lewandowski ; © Thierry Le Mage
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	renseignements sur le musée
	000PE025604

Metadata Record in EDM



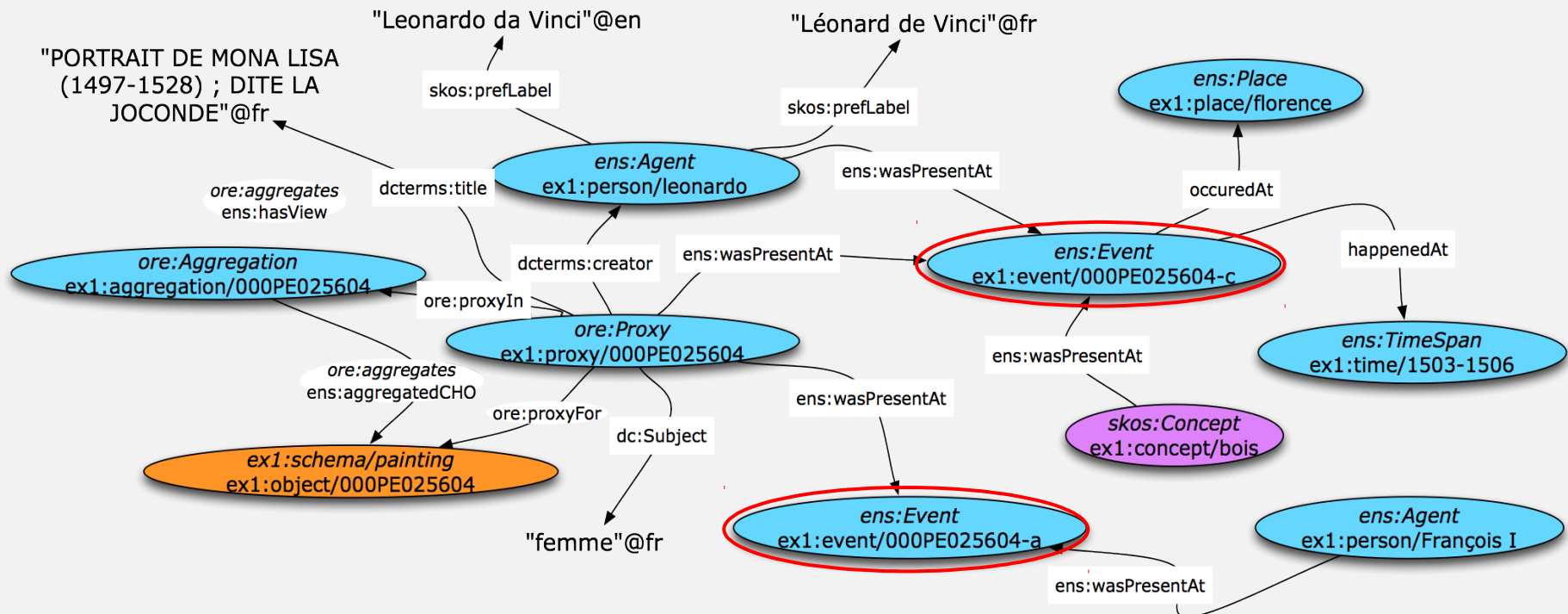
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ens:TimeSpan: time periods or dates

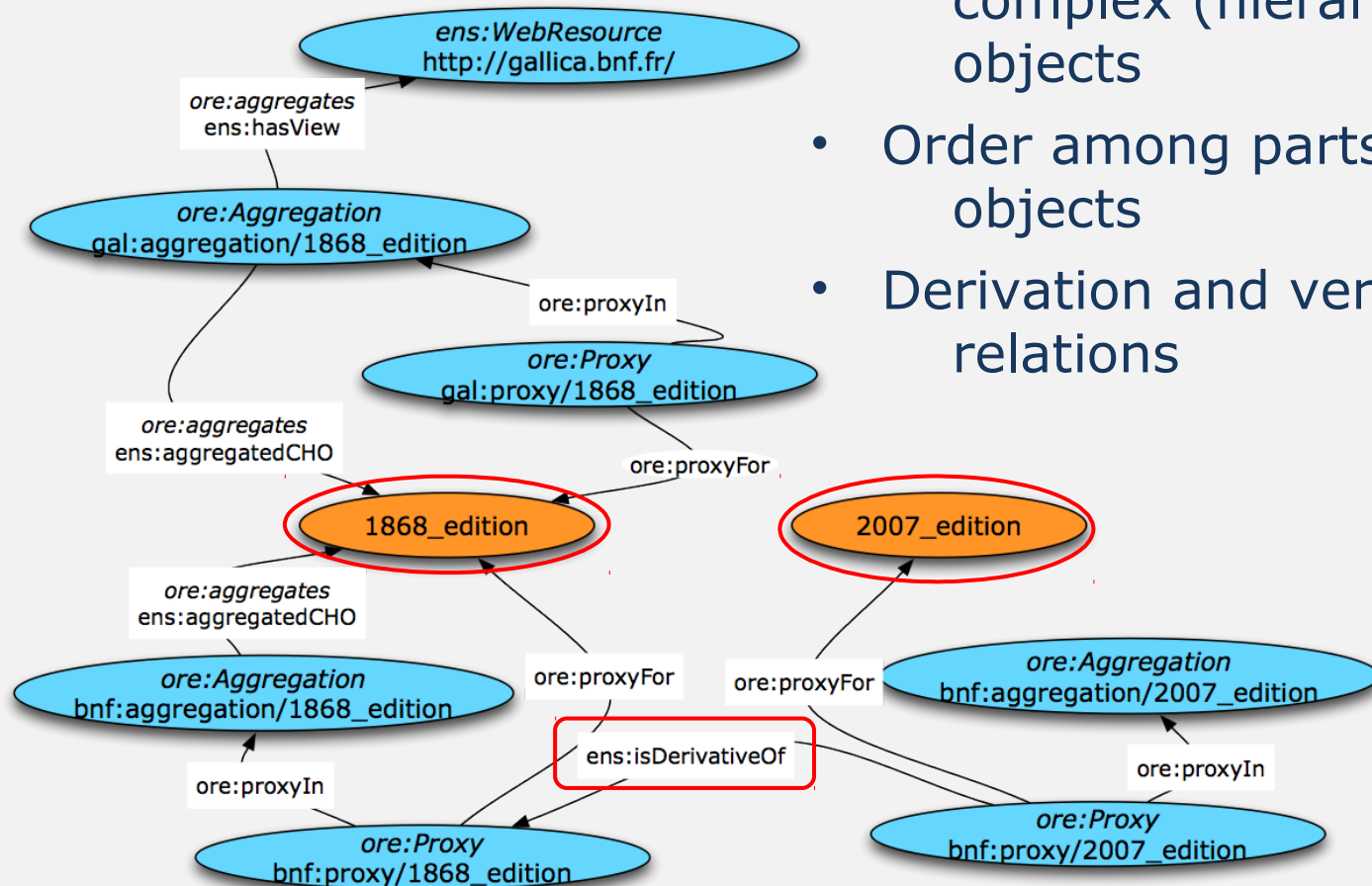
skos:Concept: entities from KOS



Preserving and exploiting original data also means being compatible with descriptions beyond simple object level (→ CIDOC CRM!)



- Part-whole links for complex (hierarchical) objects
- Order among parts of objects
- Derivation and versioning relations



Les Fleurs du Mal: UNIMARC

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009http://catalogue.bnf.fr/ark:/12148/cb37367035f
039 $oGEA$a000288182
100 $a19920409d1857 m y0frey50 ba
1010 $afre
102 $aFR
105 $a||||z 00|||
106 $ar
2001 $a^Les %fleurs du mal$bTexte imprimé$fpar Charles
Baudelaire
210 $aParis$cPoulet-Malassis et De Broise$d1857
215 $a248 p.$d19 cm
676 $a841.8$v22
686 $a840$2Cadre de classement de la Bibliographie
nationale française
700 |$311890582$aBaudelaire$bCharles$4070
801 0$aFR$bBNF$c19920409$gAFNOR$2intermrc
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NP (not numbered)
NP (not numbered)
NP (not numbered)
NP (not numbered)
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p.7
p.8

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Language : French
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page NP (screen 1 of 258)

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Type : monographie imprimée

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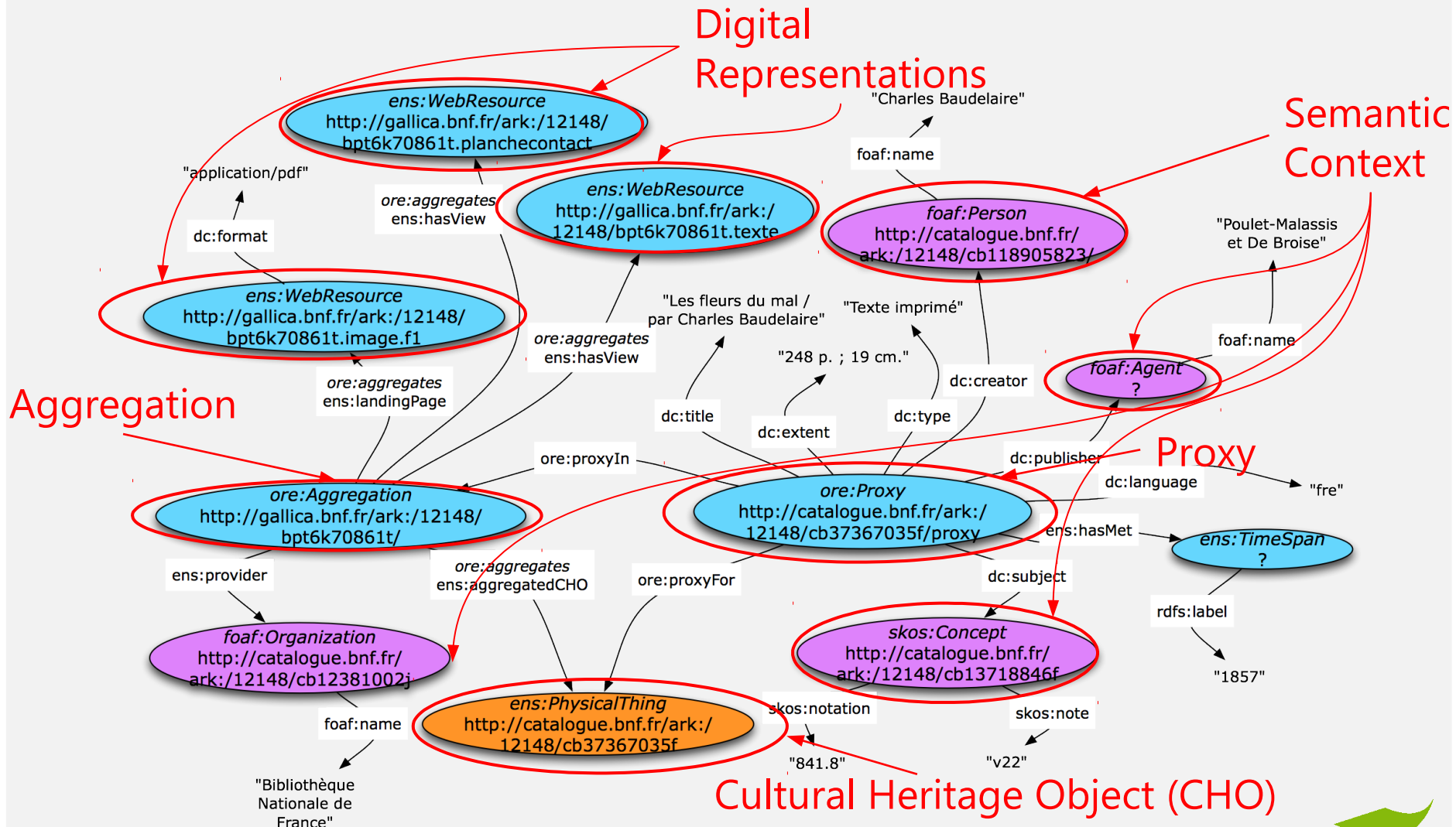
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Les Fleurs du Mal: EDM



What can you use it for: De arte venandi cum avibus



De Arte Venandi ... (1)

Frederick II, Holy Roman Emperor: De arte venandi cum avibus. Moamin. Gerardus Falconarius. Ghatrif. Grisofus medicus



Shelfmark	Valencia Universitat de València, Biblioteca Històrica BH Ms. 601
Author	Frederick II, Holy Roman Emperor, 1194-1250 Gerardus, Falconarius Ghatrif Grisofus, Medicus
Date of Origin	around 1470
Place of Origin	Italy
Material	parchment
Extent	304 f.
Dimensions	329 x 211 mm
Illuminated	yes
Language	Latin

De Arte Venandi ... (2)

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Frederick II, Holy Roman Emperor, 1194-1250   















Frédéric II empereur germanique 1194-1250 

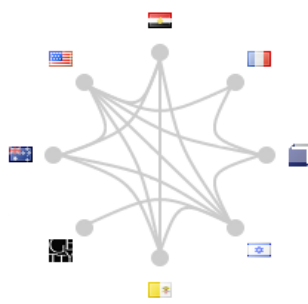
1250-1194, الإمبراطور الروماني المقدس, فردريك الثاني 

Frederick II, Holy Roman Emperor Roman emperor, 1194-1250 

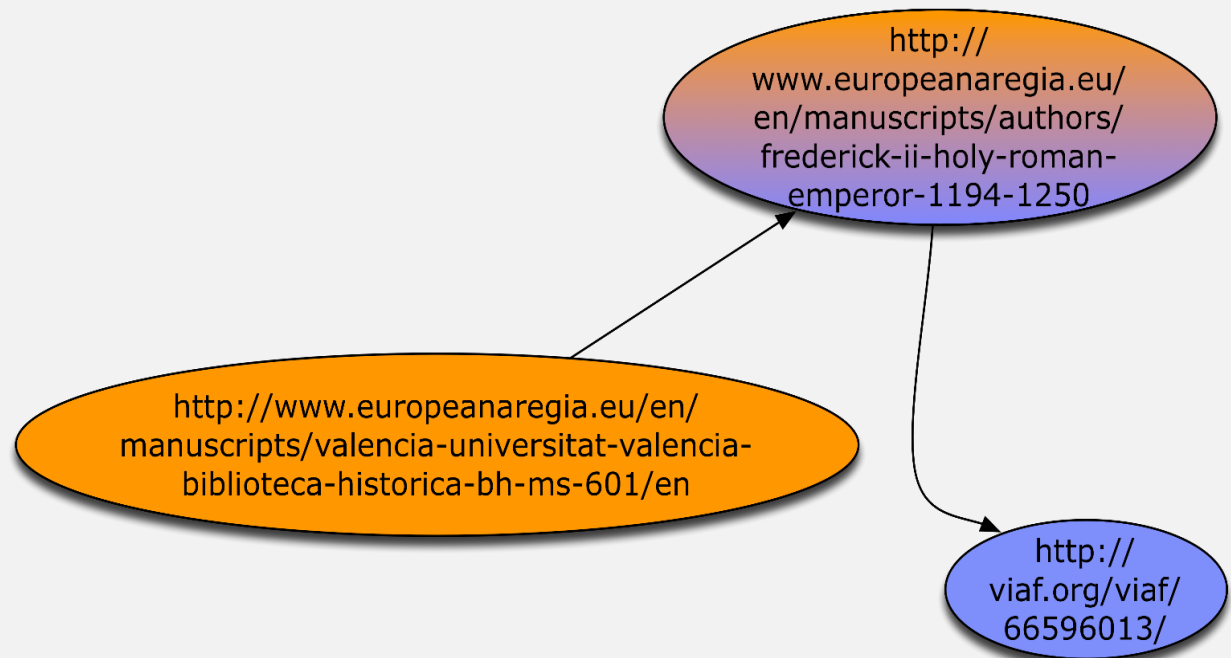
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Vorzugsbezeichnungen

-   100 0 _ [_ta Frederick _tb II, _tc Holy Roman Emperor, _td 1194-1250](#)
-   100 0 _ [_ta Frédéric _tb II, _tc empereur germanique, _td 1194-1250](#)
-   200 _ | [_ta Frédéric _td II _tc empereur germanique _tf 1194-1250](#)
-   100 0 _ [_ta فردريك _tb الثاني, _tc الإمبراطور الروماني المقدس, _td 1194-1250](#)
-   100 0 _ [_ta Frederick _tb II, _tc Holy Roman Emperor, _td 1194-1250](#)
-   100 0 _ [_ta Frederick _tb II, _tc Holy Roman Emperor, _td 1194-1250](#)
-   100 1 _ [_ta Frederick II, Holy Roman Emperor _tg Roman emperor, 1194-1250](#)



De Arte Venandi ... Subgraph 1



De Arte Venandi ... (4)

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ID: 1000080 **Record Type: administrative**

 **Italy (nation)**

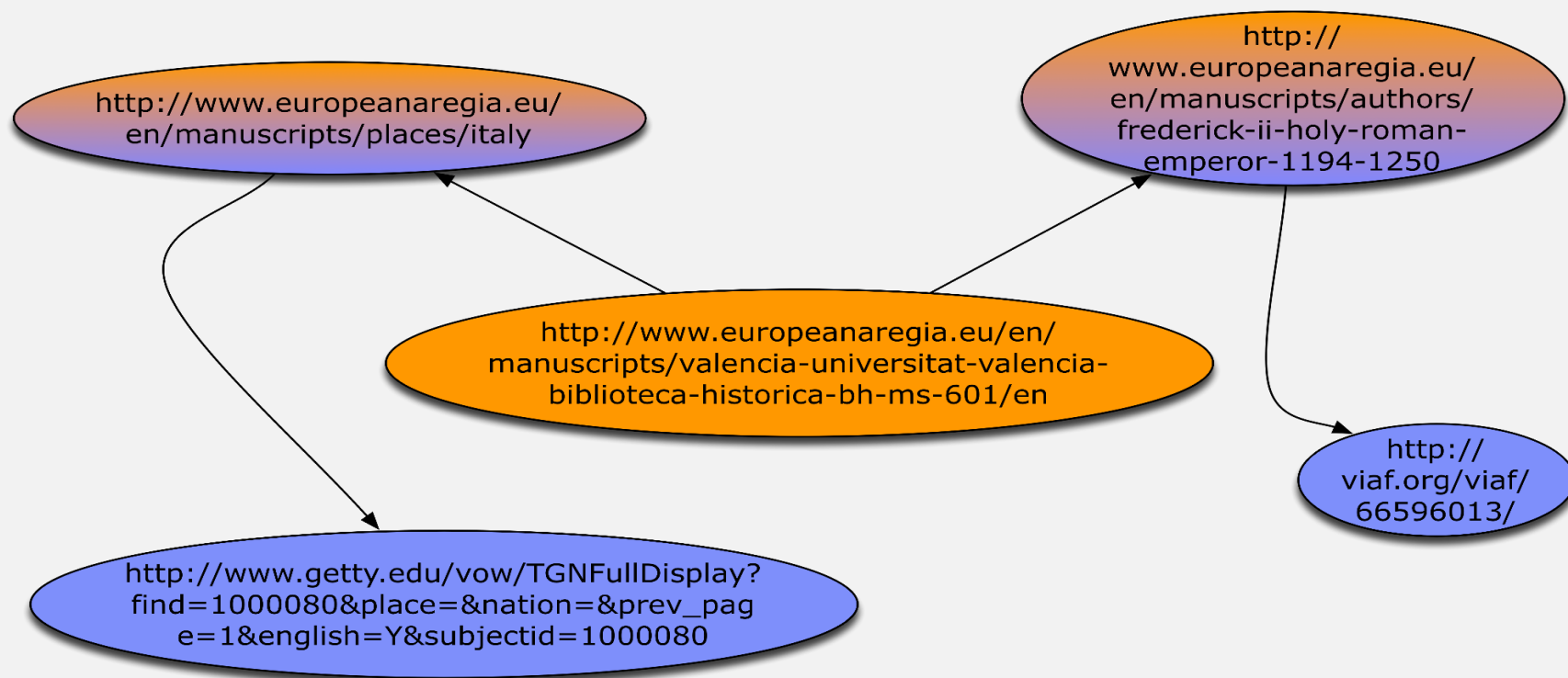
Coordinates:
Lat: 42 50 00 N *degrees minutes* Lat: 42.8333 *decimal degrees*
Long: 012 50 00 E *degrees minutes* Long: 12.8333 *decimal degrees*

Note: Inhabited since 50,000 BCE; settled by Indo-Europeans 1850 BCE, Etruscans 1600 BCE, and Greeks 800 BCE; united by Romans 270 BCE; independent states rose after fall of Holy Roman Empire, notably Naples, Milan, Florence, Venice and papacy; reunited in the 19th century; official language is Italian, though significant minorities speak German, French, and Slovene.

Names:
Italia ([preferred](#),C,V,Spanish-P,U,N) Roman name; is also modern Italian name
(Italian-P,U,N)
(Latin-P,U,N)
Repubblica italiana (C,V,O,Italian,U,N)
Repubblica Italiana (C,V,Italian,U,N)
Italy (C,O,English-P,U,N)

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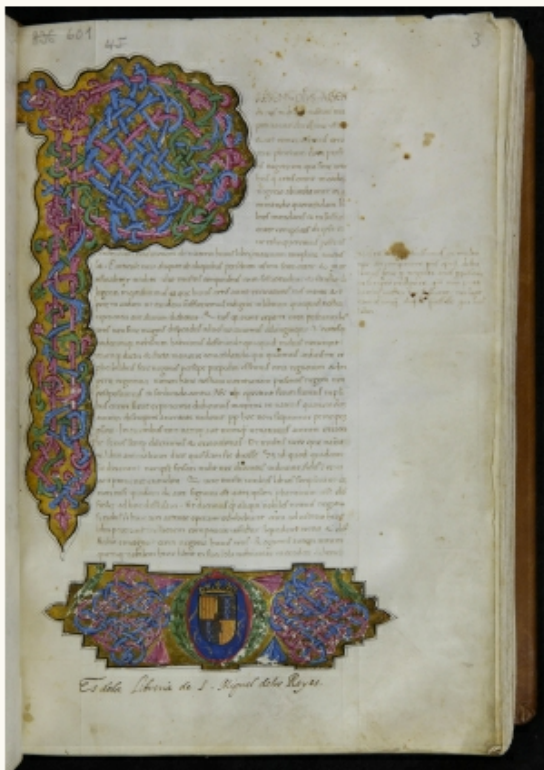
De Arte Venandi ... Subgraphs 1+2



De Arte Venandi ... (6)

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Frederick II, Holy Roman Emperor: De arte venandi cum avibus. Moamin. Gerardus Falconarius. Ghatrif. Grisofus medicus



Shelfmark	Valencia Universitat de València, Biblioteca Històrica BH Ms. 601
Author	Frederick II, Holy Roman Emperor, 1194-1250 Gerardus, Falconarius Ghatrif Grisofus, Medicus
Date of Origin	around 1470
Place of Origin	Italy
Material	parchment
Extent	304 f.
Dimensions	329 x 211 mm
Illuminated	yes
Language	Latin

De Arte Venandi ... (6)

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Europeana Prof VIVO | connect edoc - Dokume COST/SISMEL T Europeana Reg Latin; latin - LC Google Kalendi Protokoll Bespr crossref.org

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Latin; latin

From [ISO 639-2: Codes for the Representation of Names of Languages - Part 2: Alpha-3 Code for the Names of Languages](#)

Details Visualization

Latin

latin

Bibliographic Code

URI(s)

> <http://id.loc.gov/vocabulary/iso639-2/lat>

Instance Of

> [MADS/RDF Language](#)

> [MADS/RDF Authority](#)

> [SKOS Concept](#)

> [RDF Resource](#)

> [ISO6392 Language](#)

Scheme Membership(s)

> [ISO 639-2: Codes for the Representation of Names of Languages - Part 2: Alpha-3 Code for the Names of Languages](#)

Collection Membership(s)

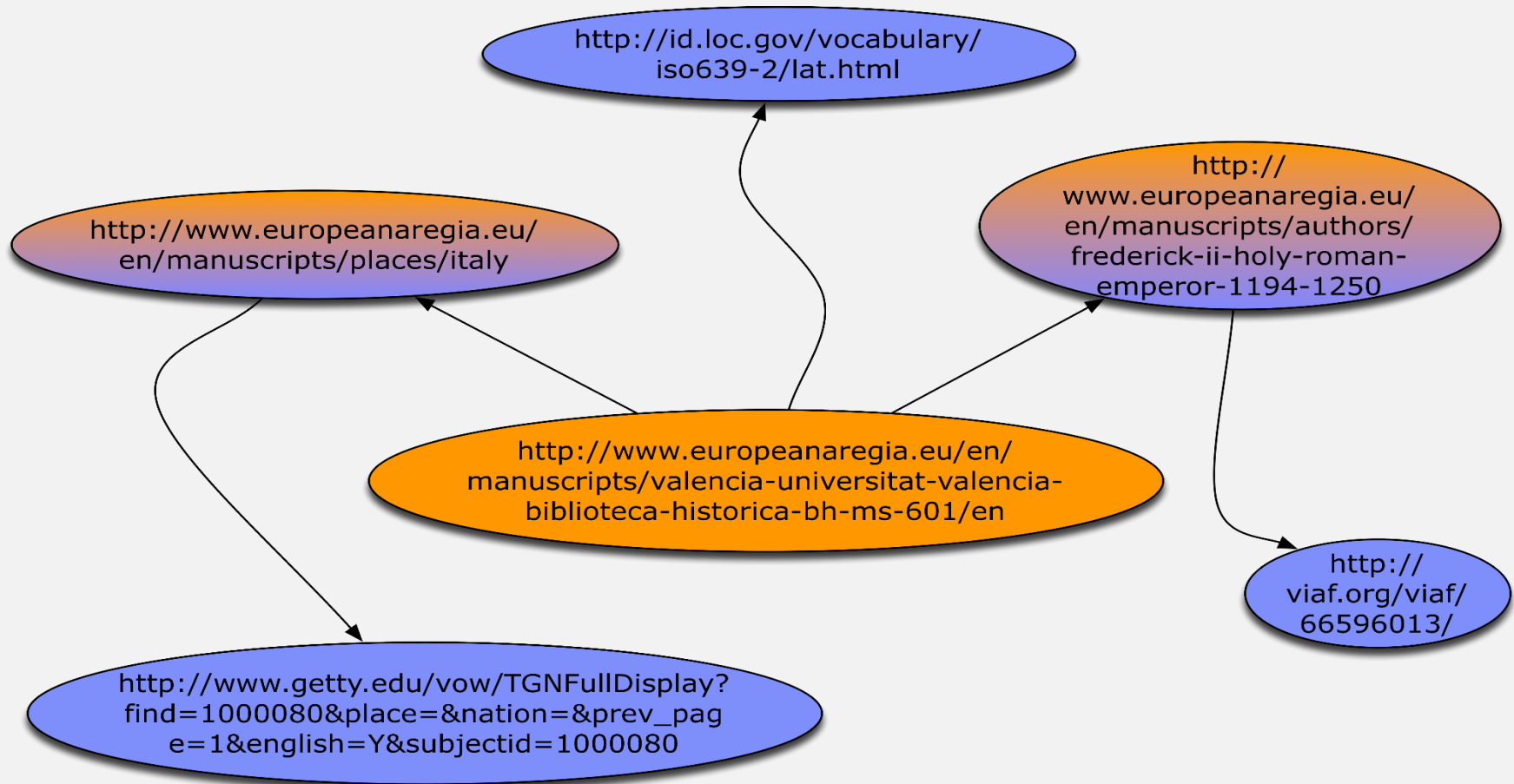
> http://id.loc.gov/vocabulary/iso639-2/collection_iso639-2_Bibliographic_Codes

> http://id.loc.gov/vocabulary/iso639-2/collection_PastPresentISO639-2Entries

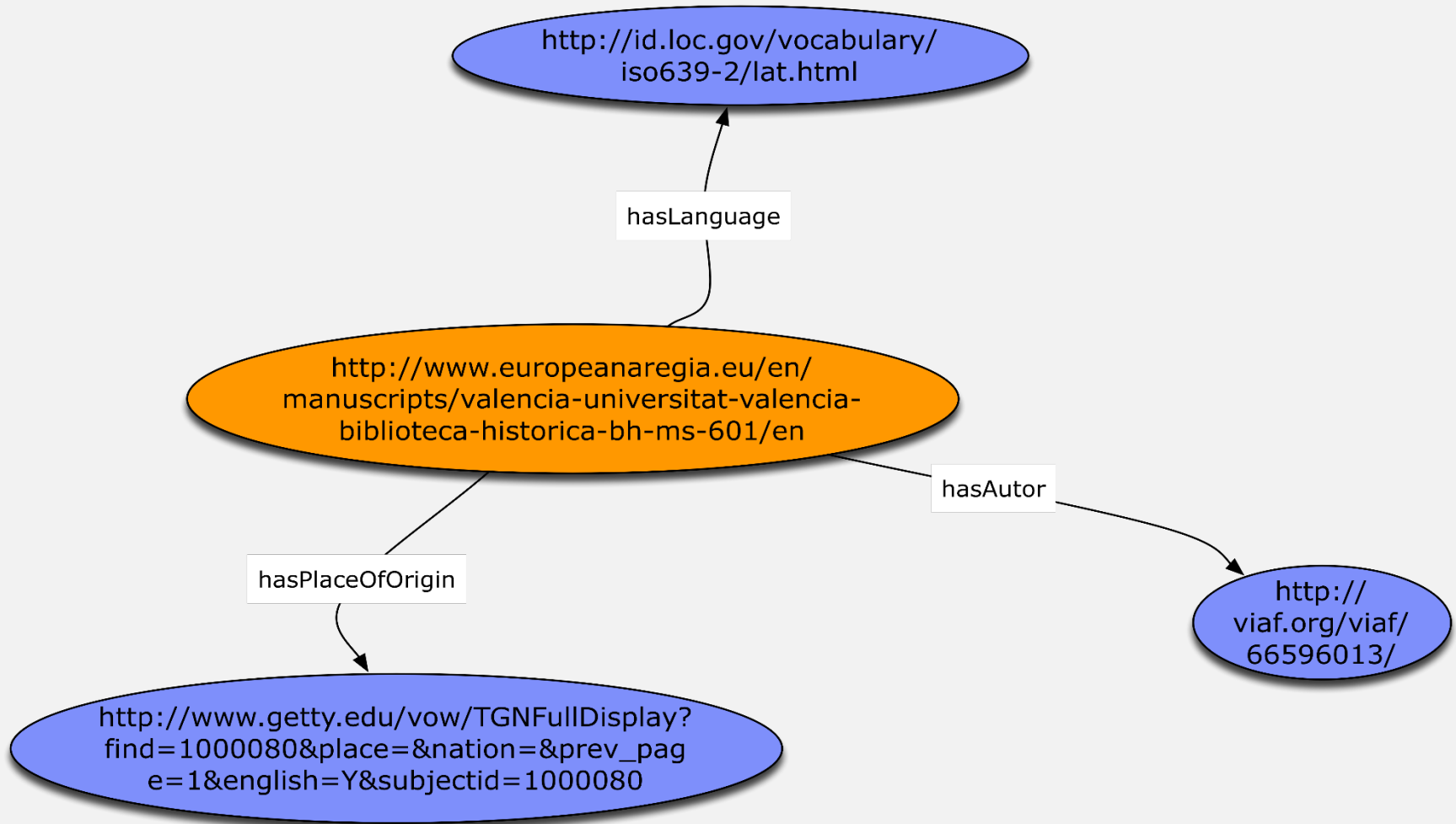
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De Arte Venandi ... (6)



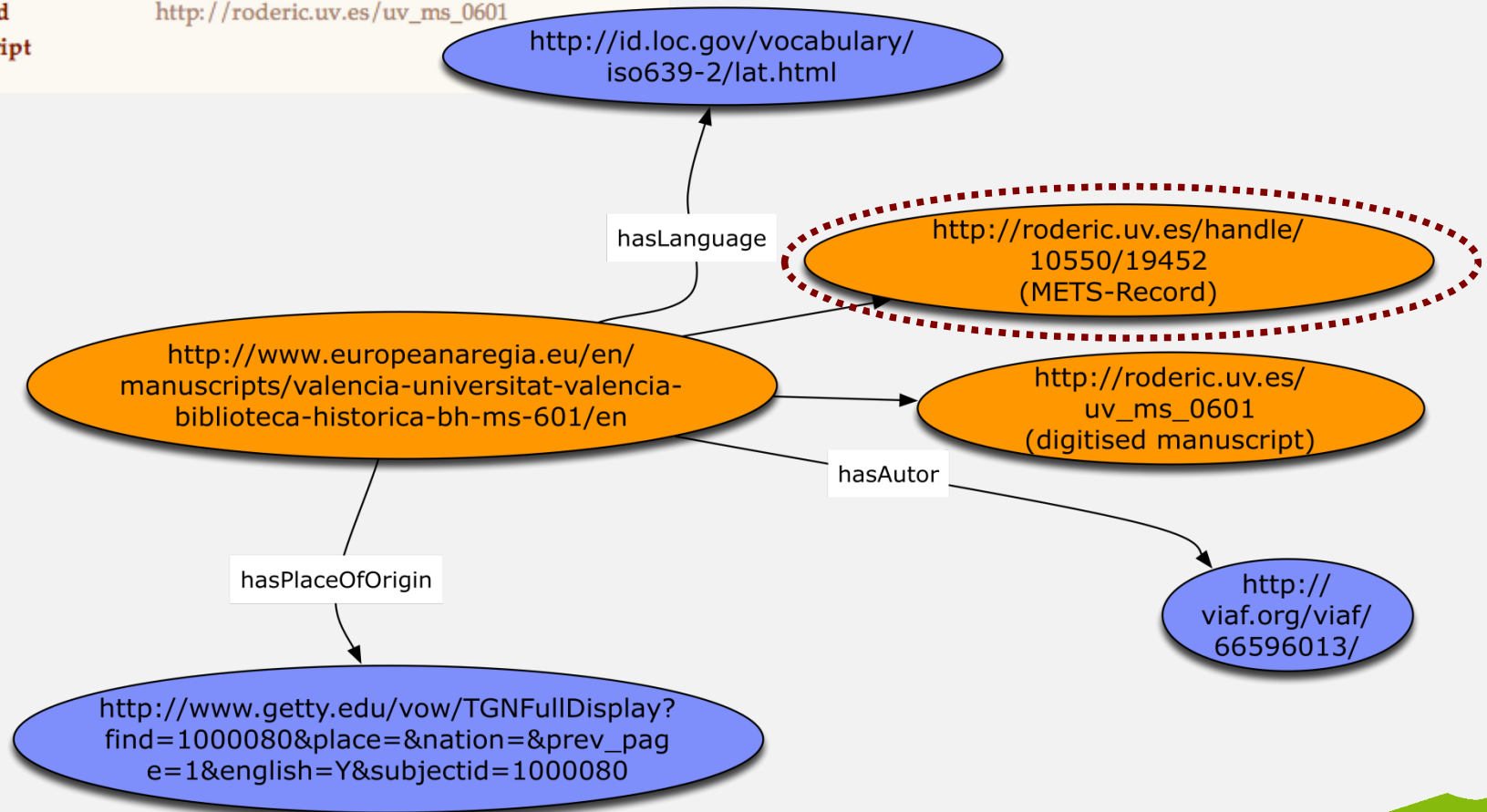
De Arte Venandi ... done 'right'



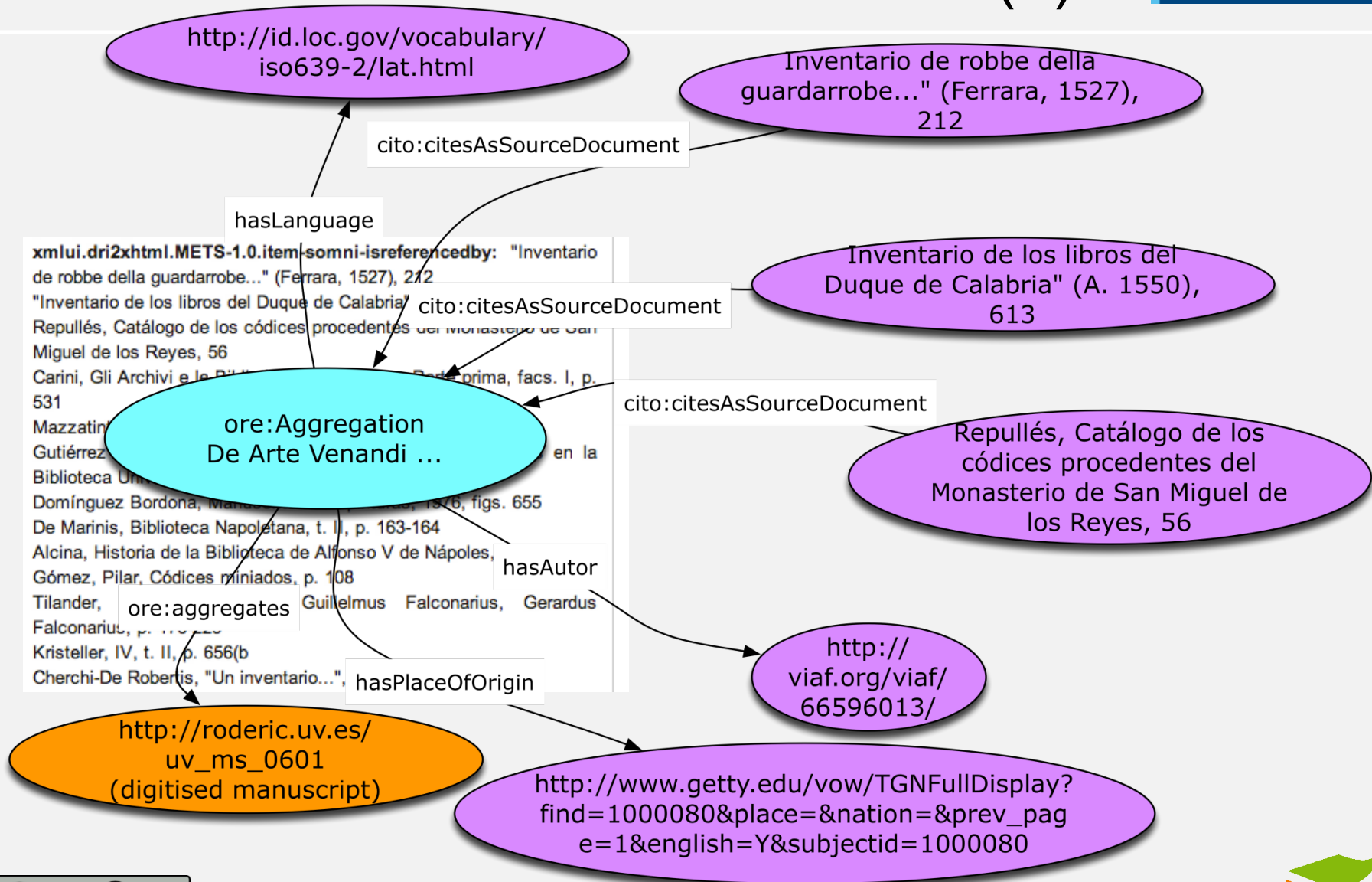
De Arte Venandi ... there's more!

Full Manuscript Record
Digitised Manuscript

<http://trobes.uv.es/record=b1948745>
<http://roderic.uv.es/handle/10550/19452>
http://roderic.uv.es/uv_ms_0601



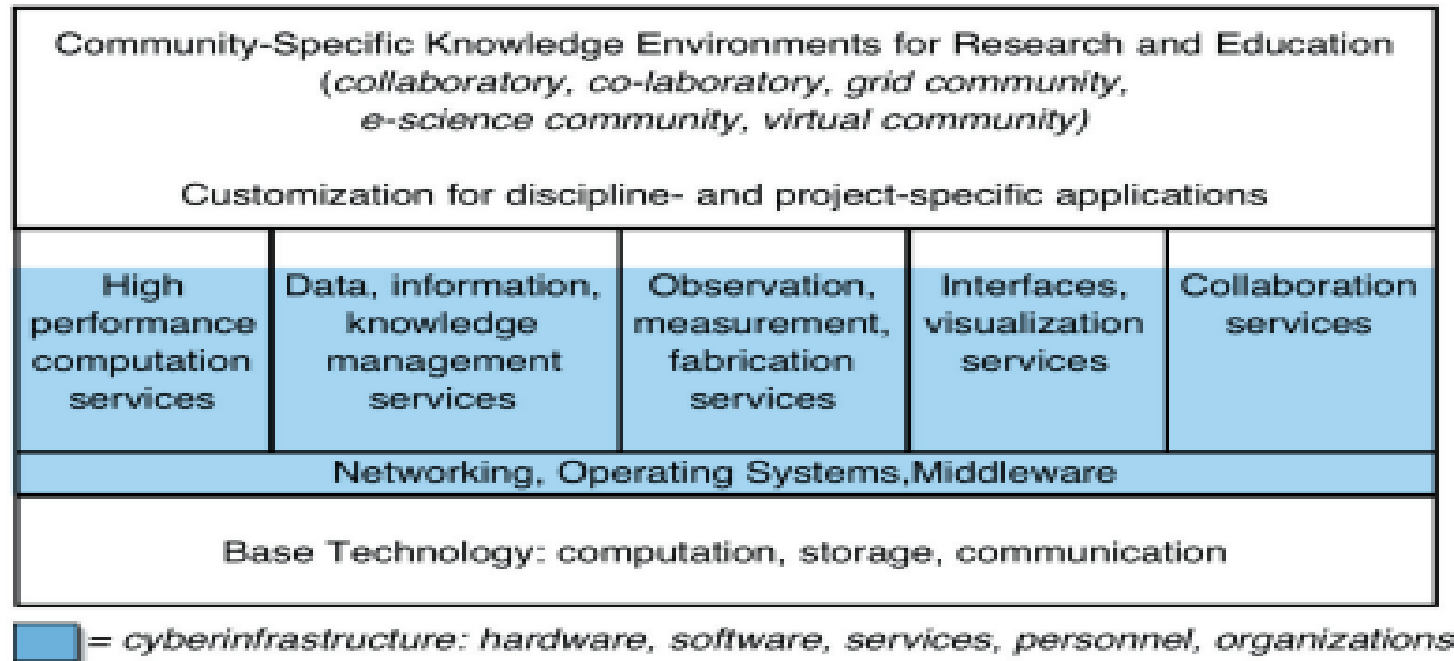
De Arte Venandi ... there's more (3)!



Beyond Infrastructure: The Scholarly Domain Model



Cyberinfrastructure: Atkins Report (2003)



- “Mother of all infrastructure layer cakes” impacted
 - “Our Cultural Commonwealth”, e-Science (UK), TextGrid, DARIAH
 - With Isidore, Europeana and others being more content oriented and LoD based



Why Beyond Infrastructure?

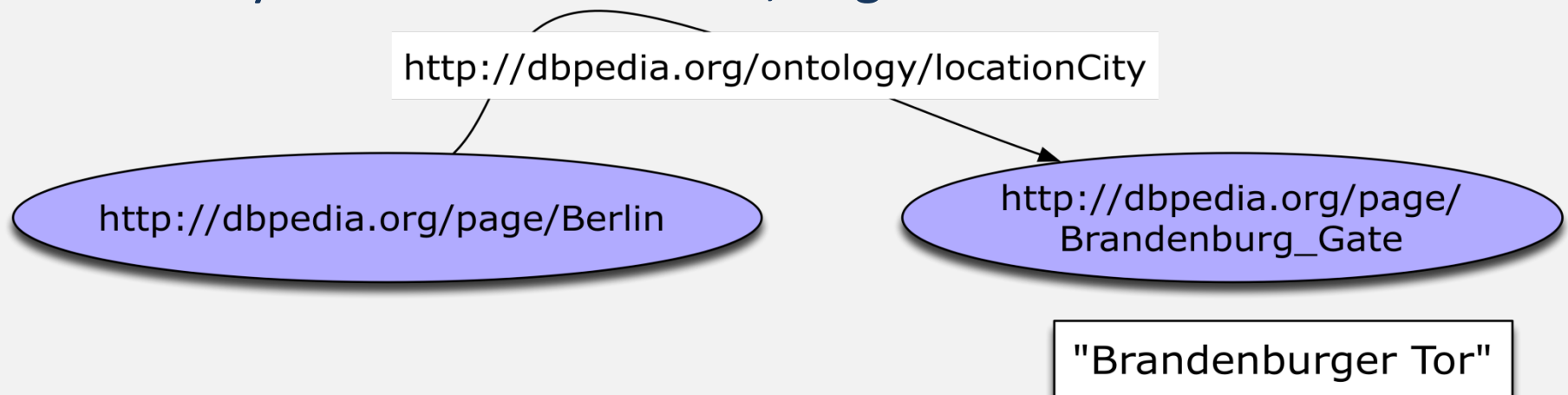
- We want to move **beyond emulation mode** ...
- ... beyond 'pages' and 'links'
- “**Research infrastructure is not research** just as roads are not economic activity. We tend to forget when confronted by large infrastructure projects that they are not an end in themselves. [...] Infrastructure projects can become ends in themselves by developing into an industry that promotes continued investment. To sustain infrastructure there develops a class of people whose jobs are tied to infrastructure investment.” Rockwell (2010)
- → how can we better **understand and model primary research activities** in order to re-implement them more thoroughly?



- Unsworth (2000)
 - *discovering, annotating, comparing, referring, sampling, illustrating, representing*
 - as the basis for tool-building enterprises for the Digital Humanities
- Palmer et al. (2009)(“scholarly information activities”)
 - *searching, collecting, reading, writing, collaborating*
- ... Blanke & Hedges (2011), Bamboo (2010), McCarty et. al. (2002) Anderson et al. (2010) ...
- Bernardou et al. (2010)
 - CRM activity and event based process model connecting research activities with information objects and propositions, i.e. including argumentation structures



- Typed statements on web resources (triples) and how they relate to each other, e. g.

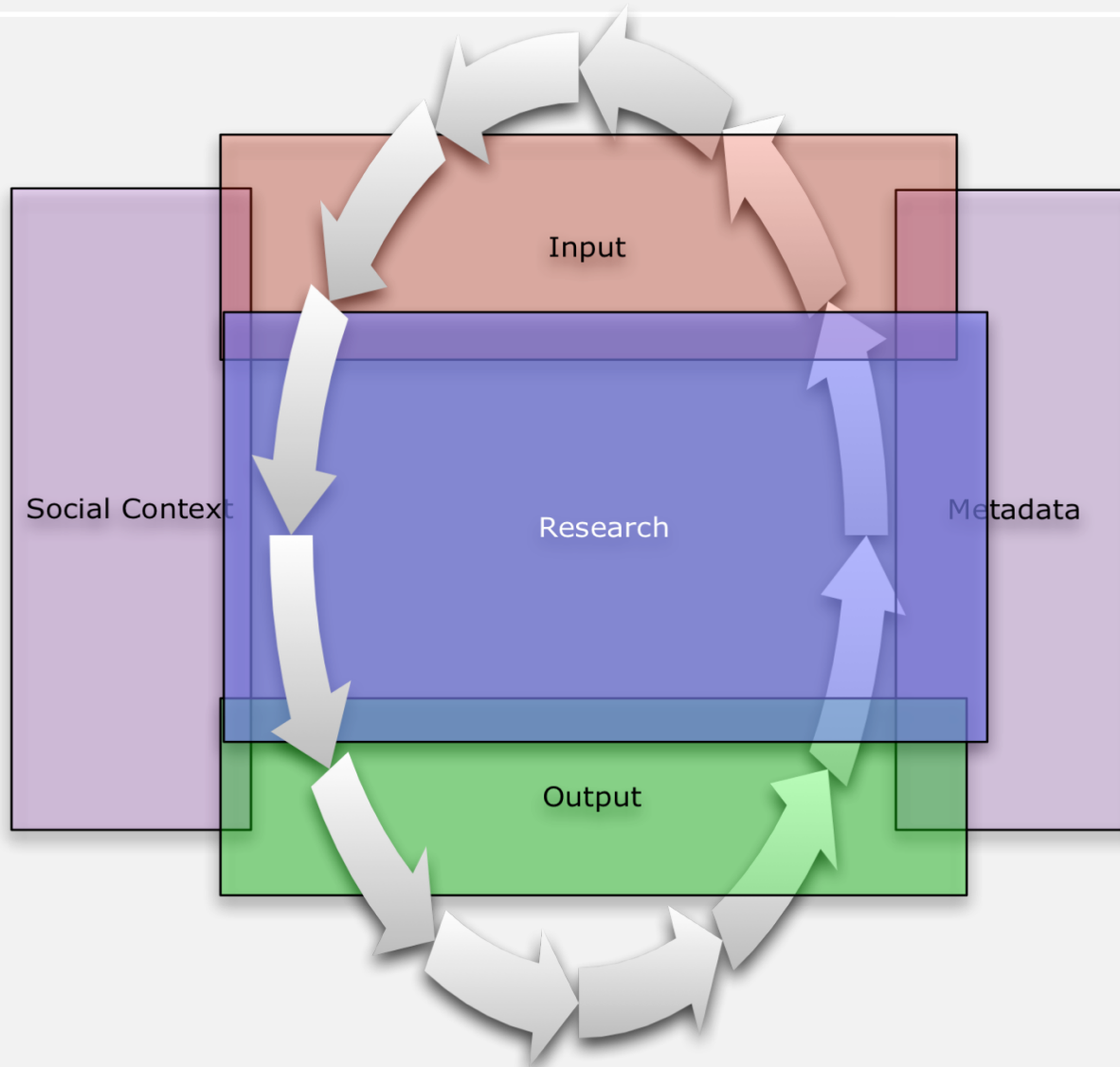


- + RDF Schema (RDFS) language with constructors for sub- and superclasses and -properties including the concept of inheritance
- → simple, deterministic logical operations on triple aggregations (“reasoning”)

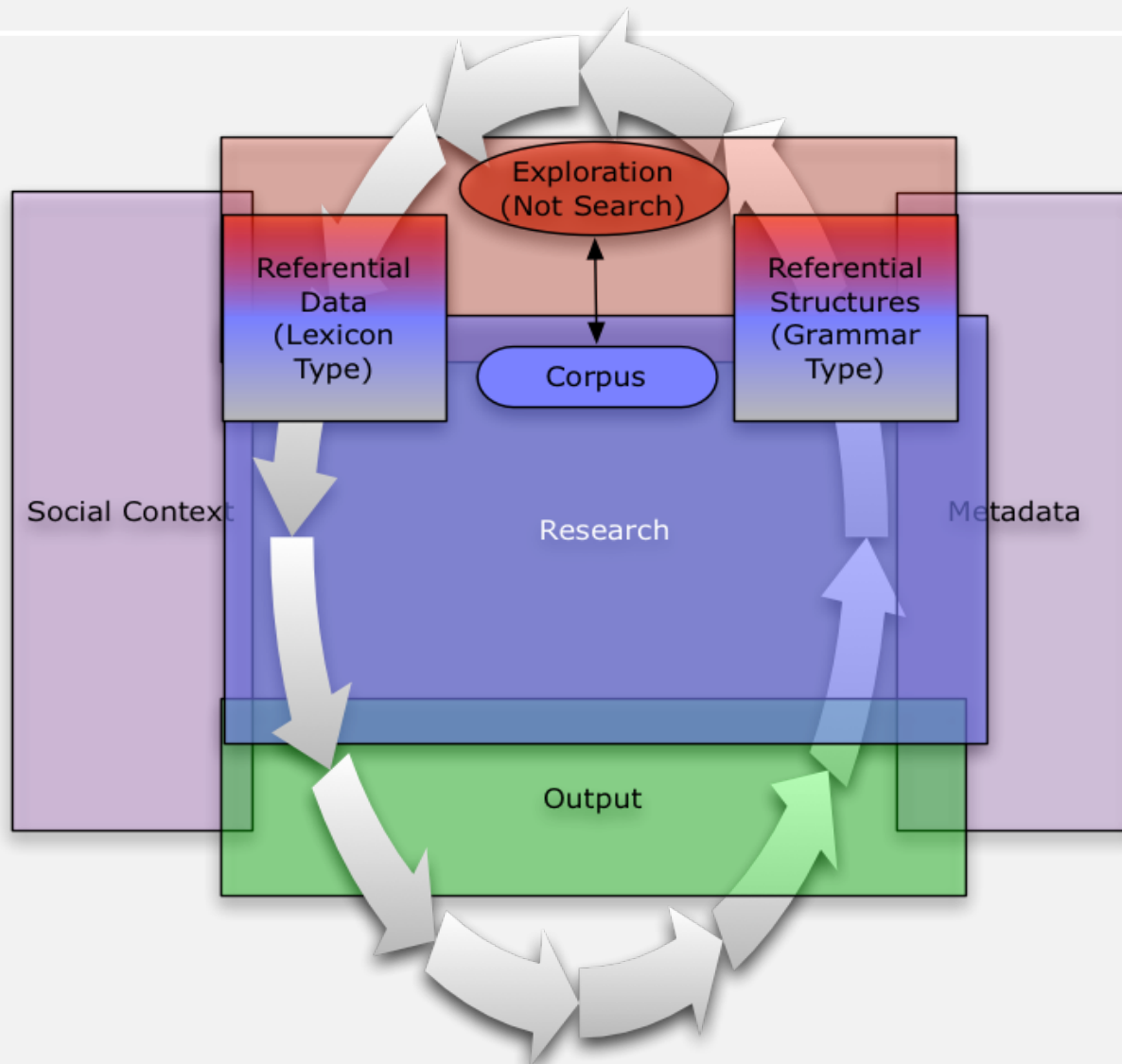


The Scholarly Domain ... from 10.000 feet above

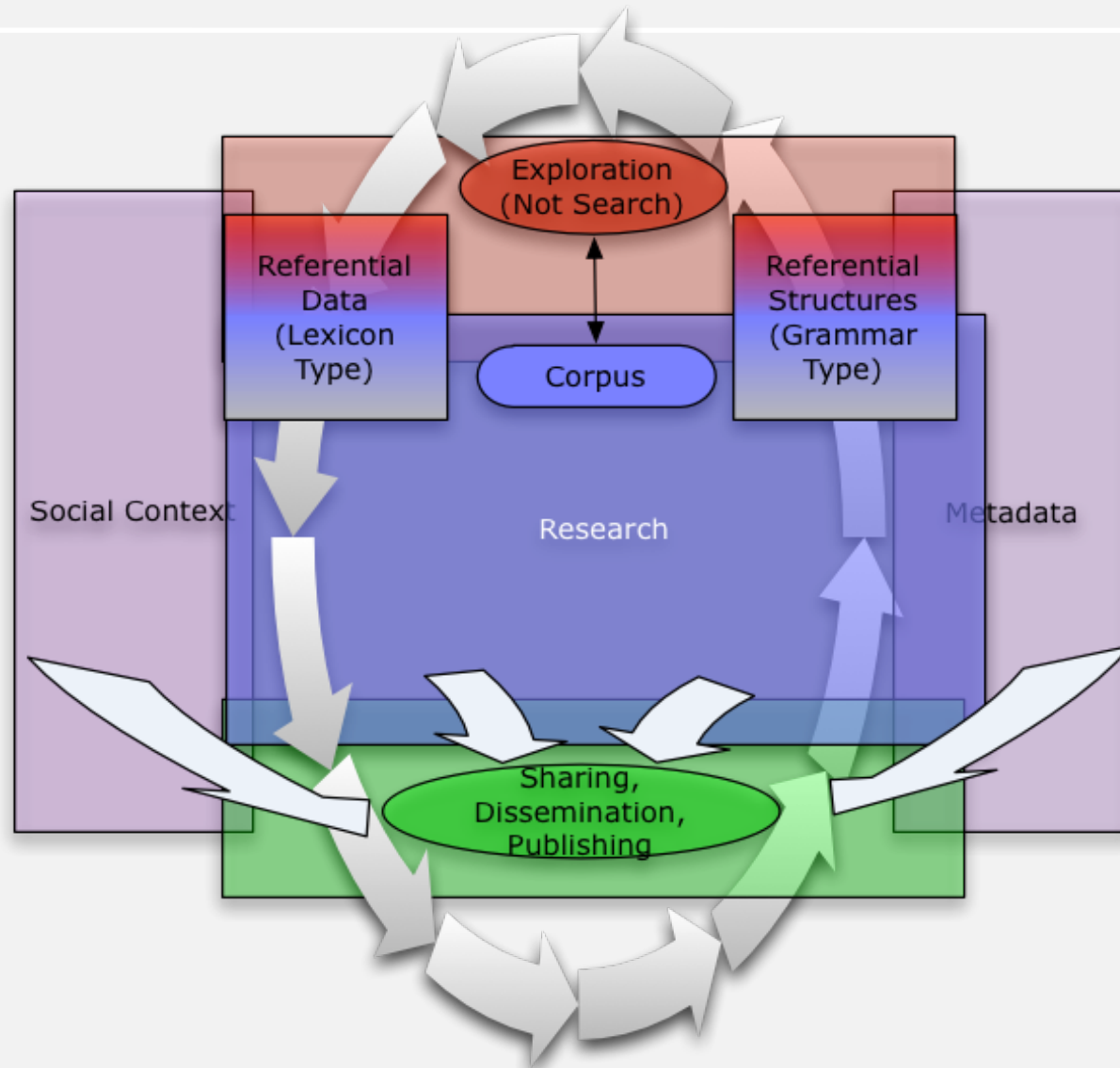
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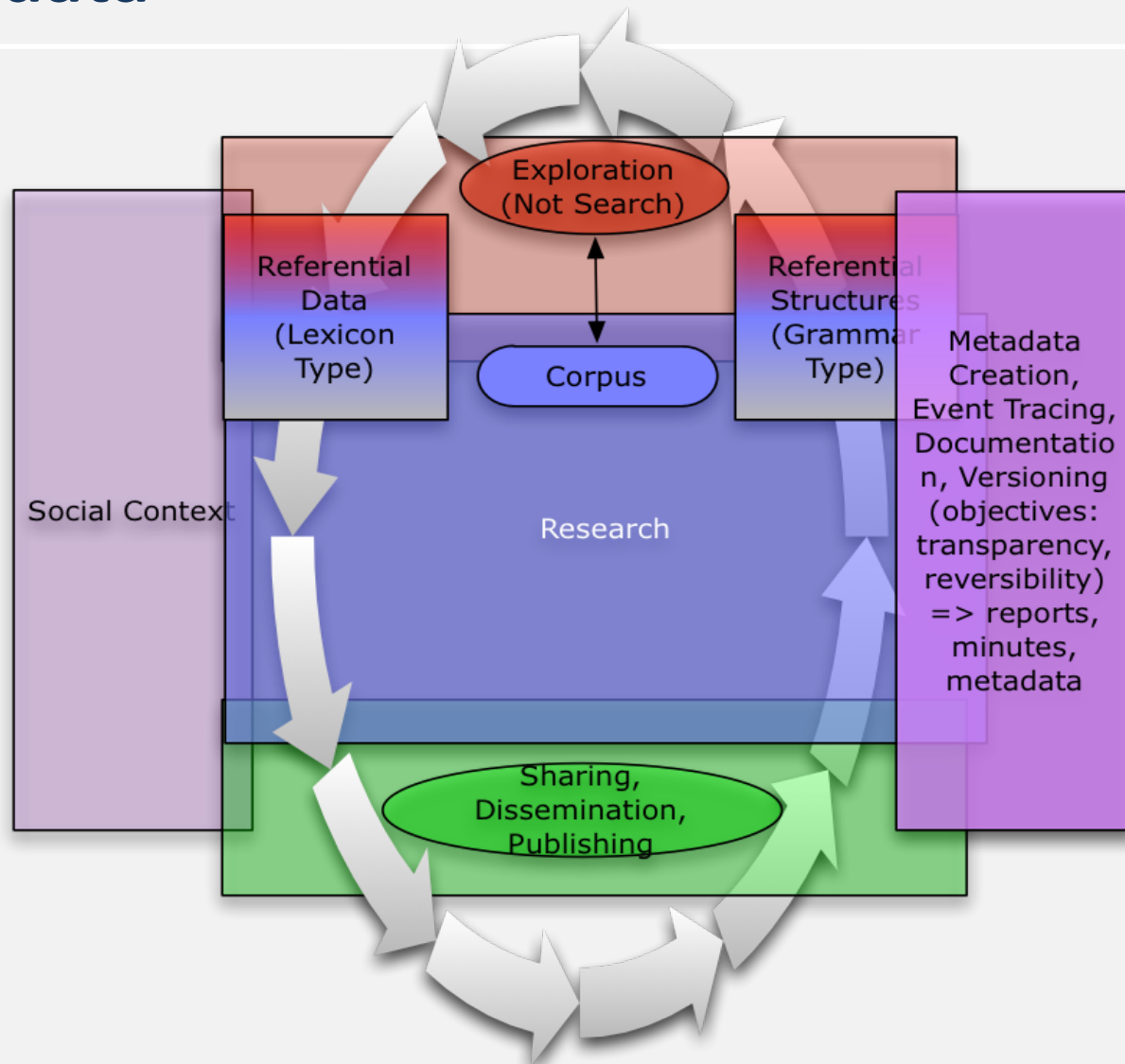
Input Area Details



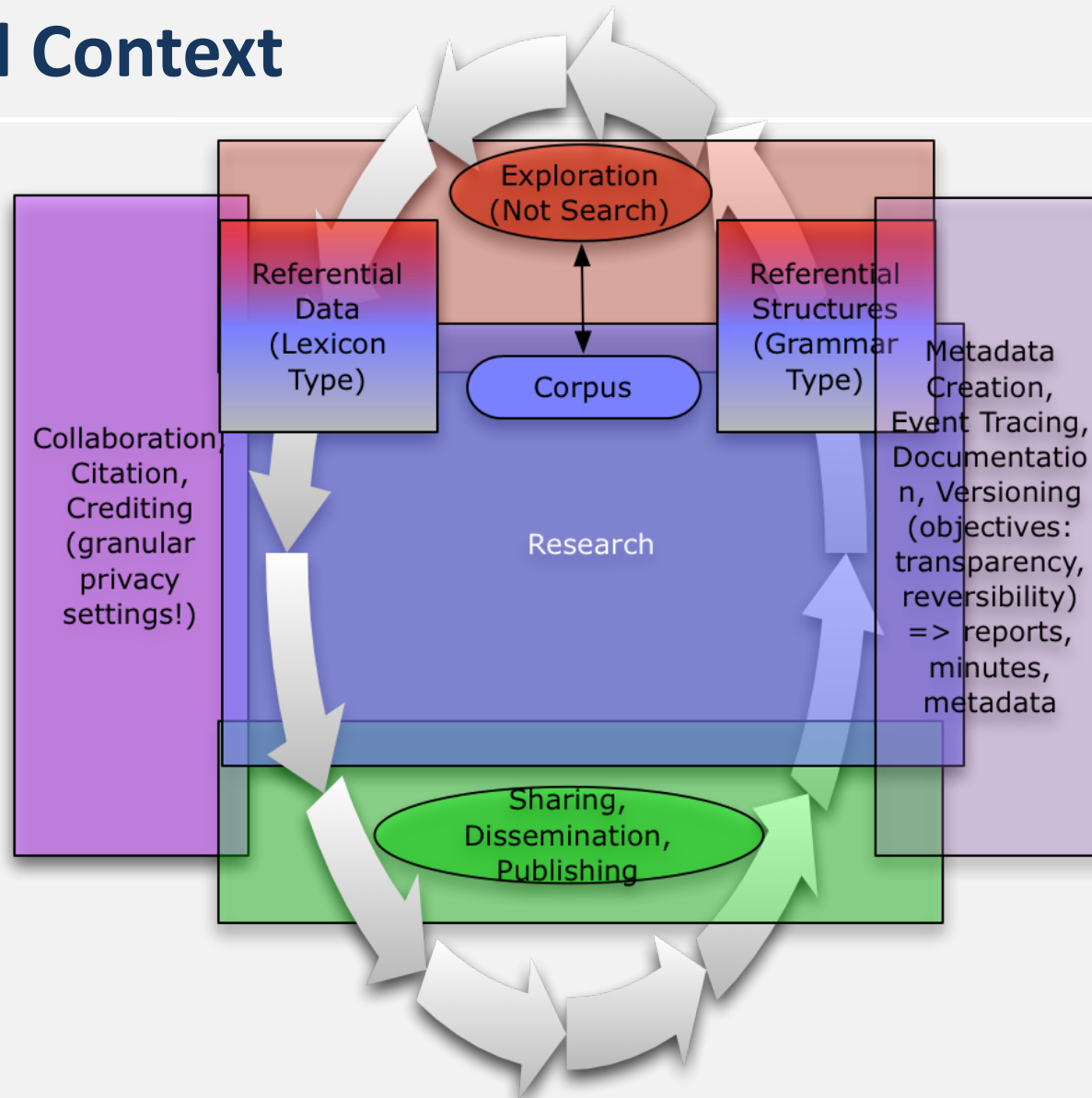
+ Output



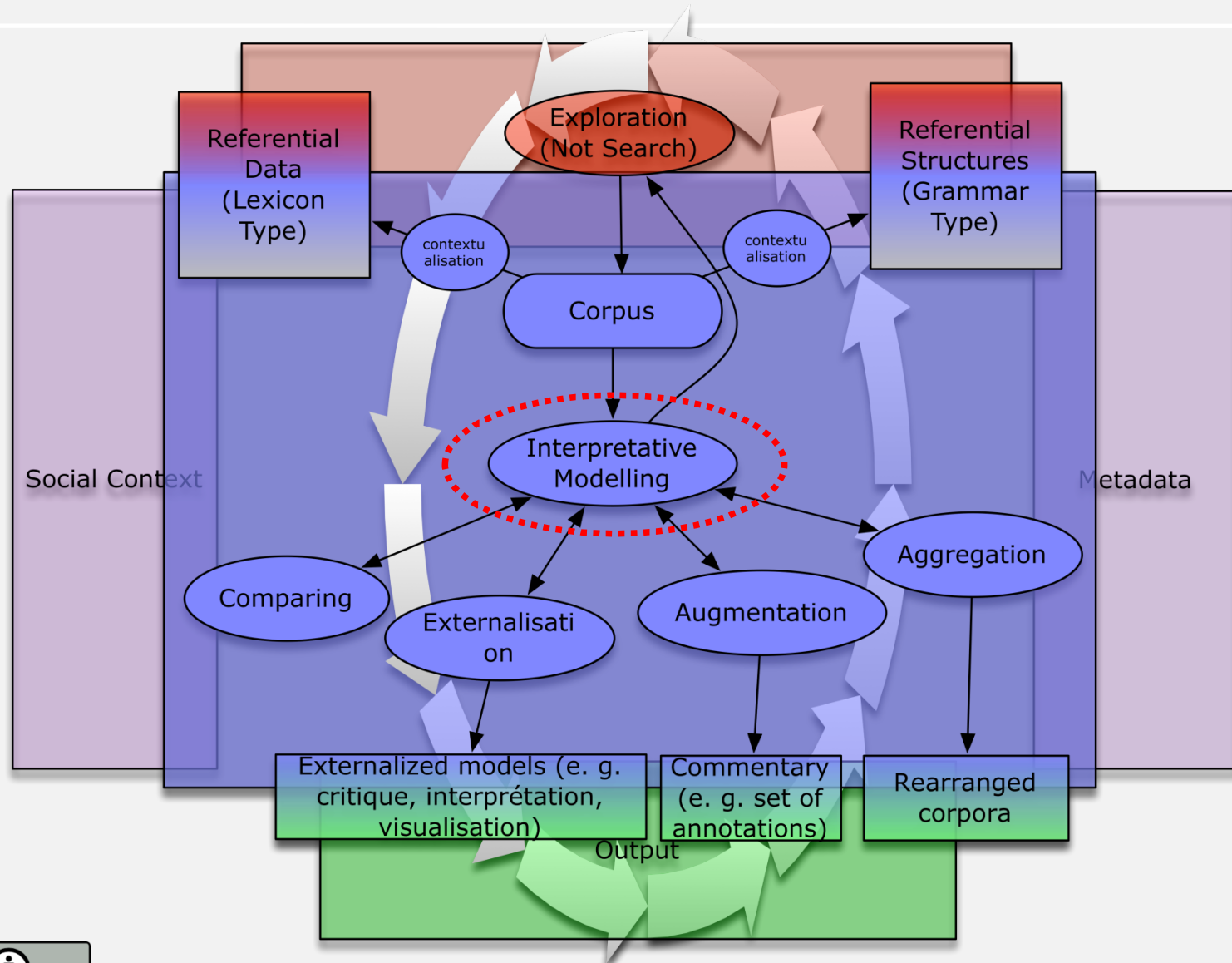
+ Metadata



+ Social Context



Zoom on Research



Prescriptive Models



Model T



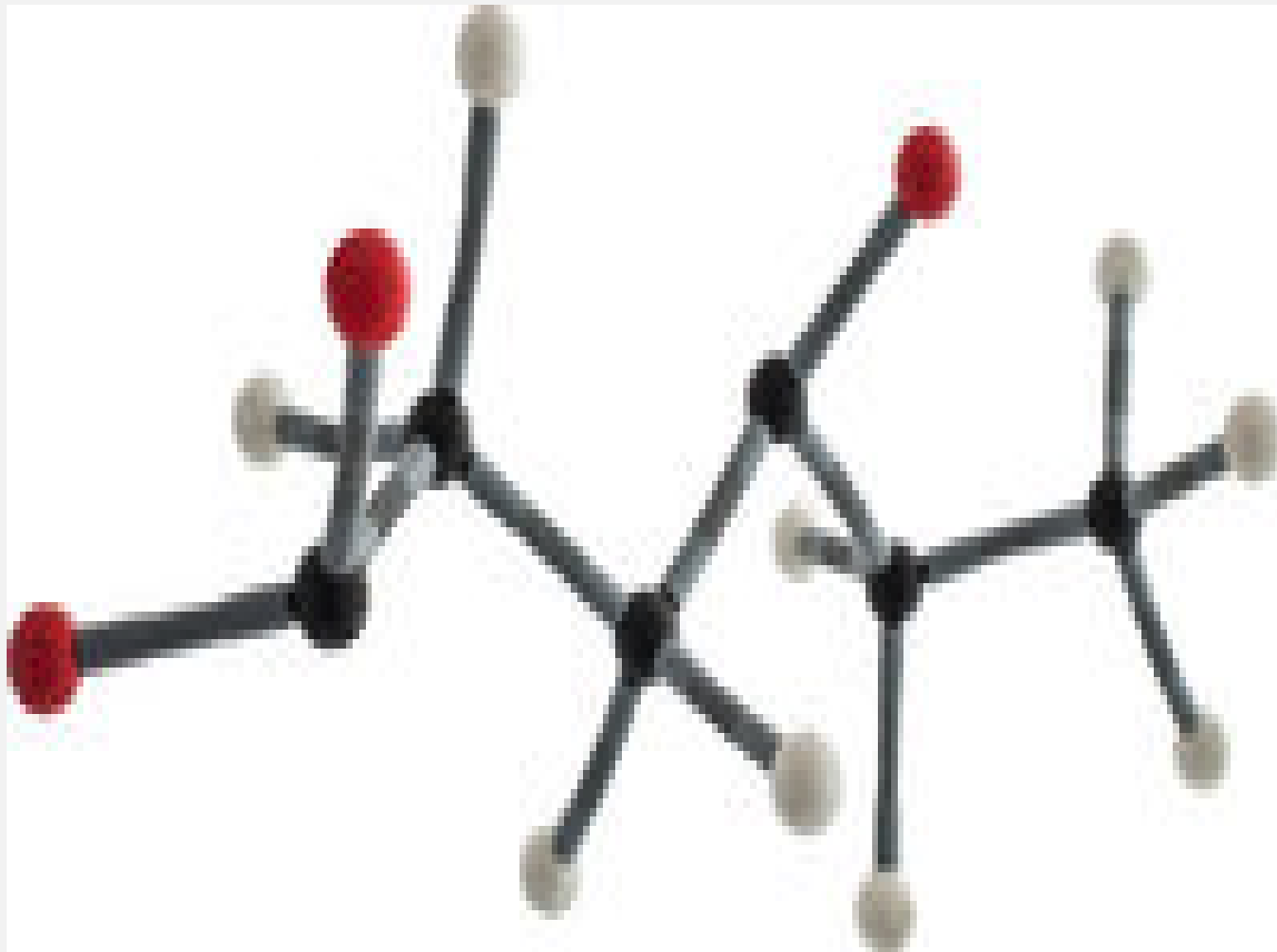
A Model Car



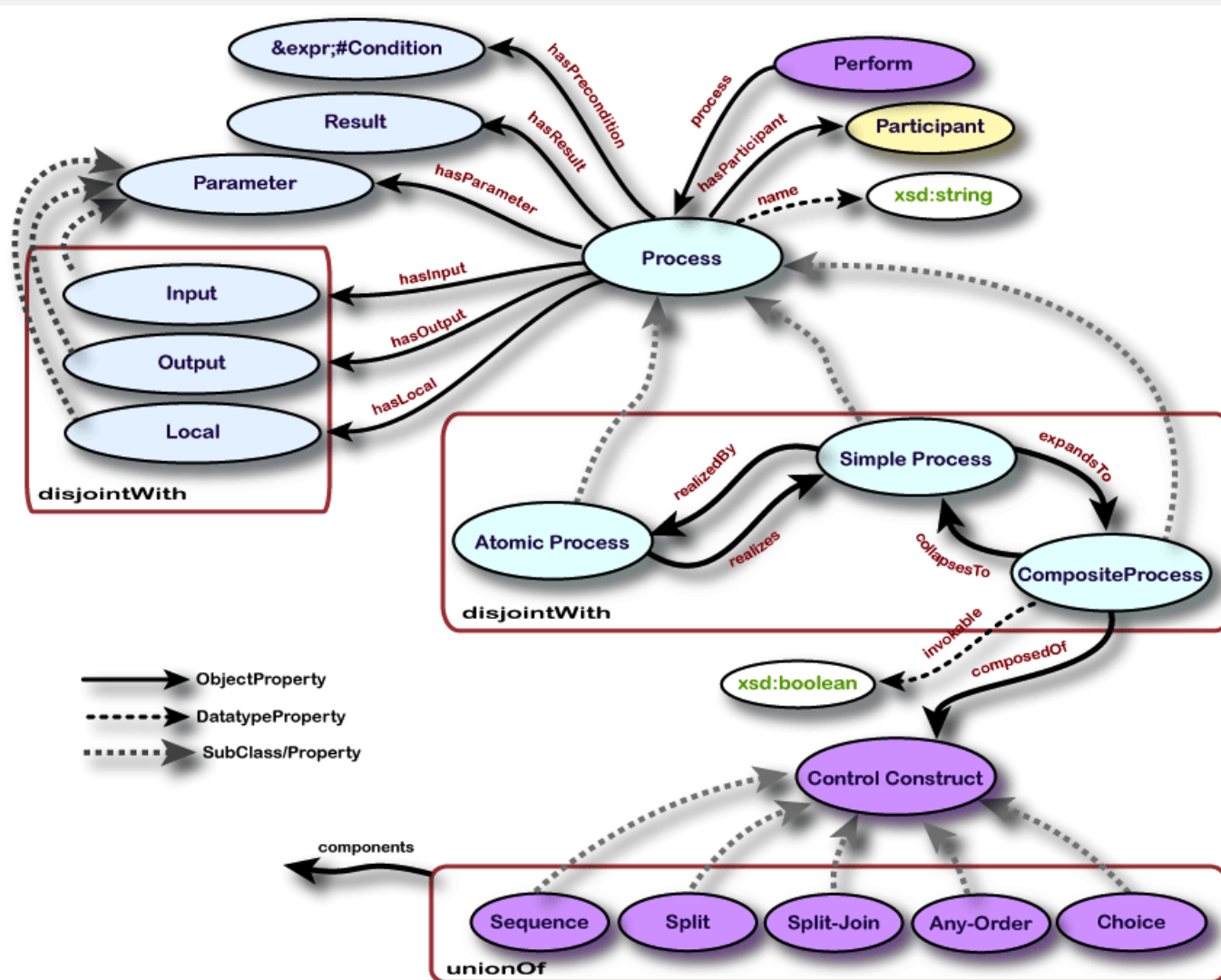
A Model Airplane (an Airplane Model?)



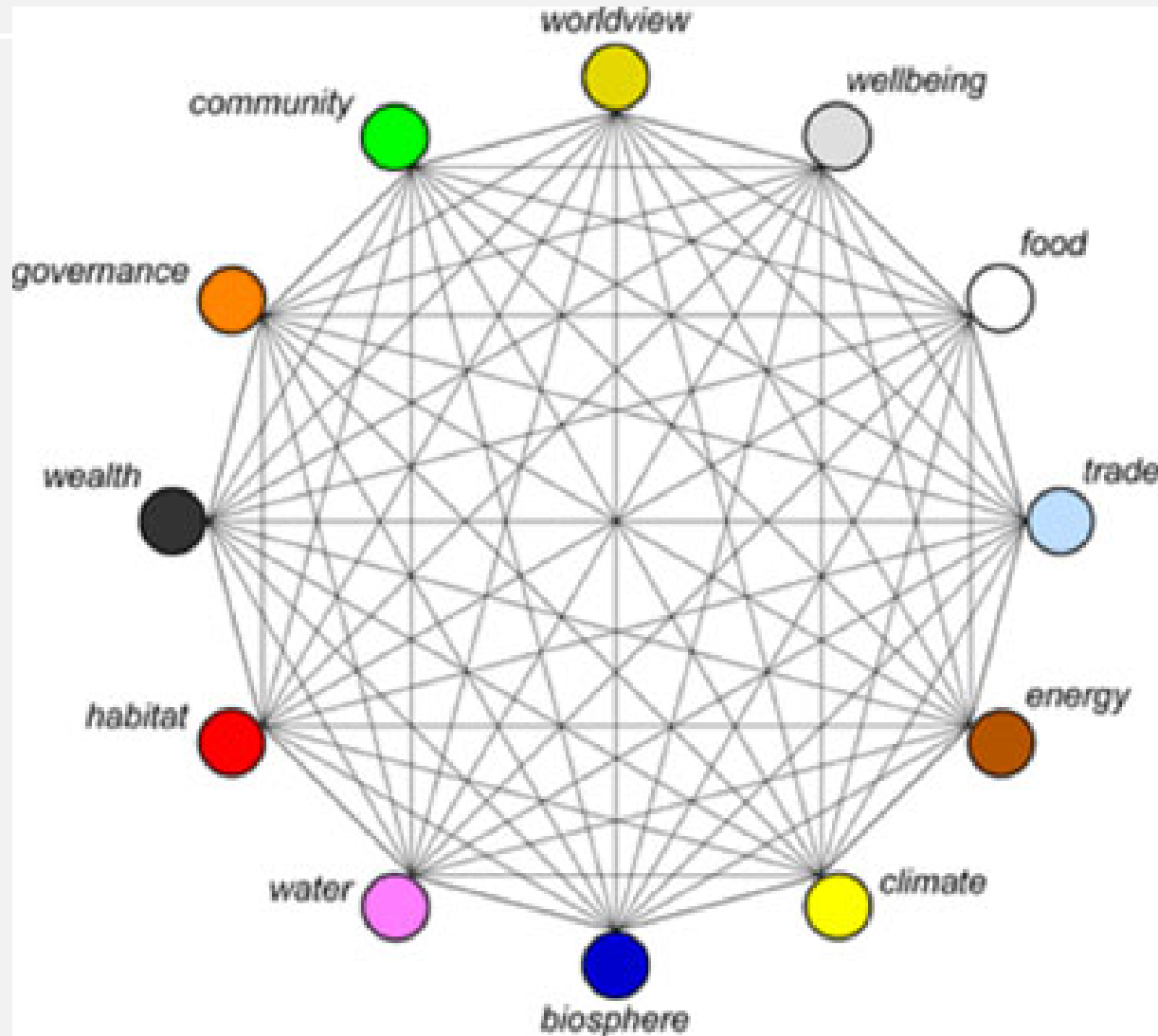
A 'Structural' Model



A Process Model



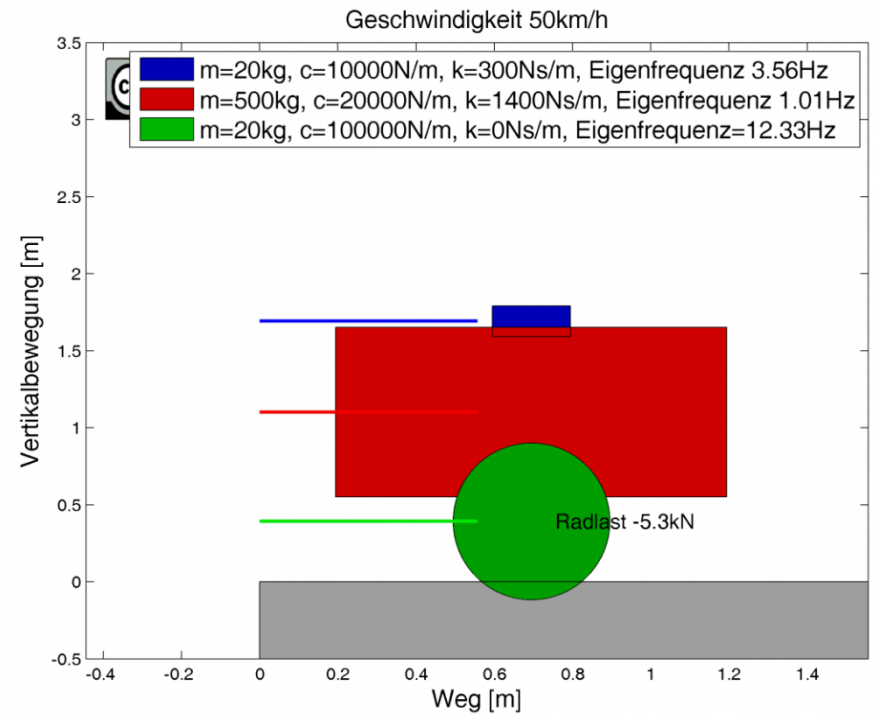
A World Model



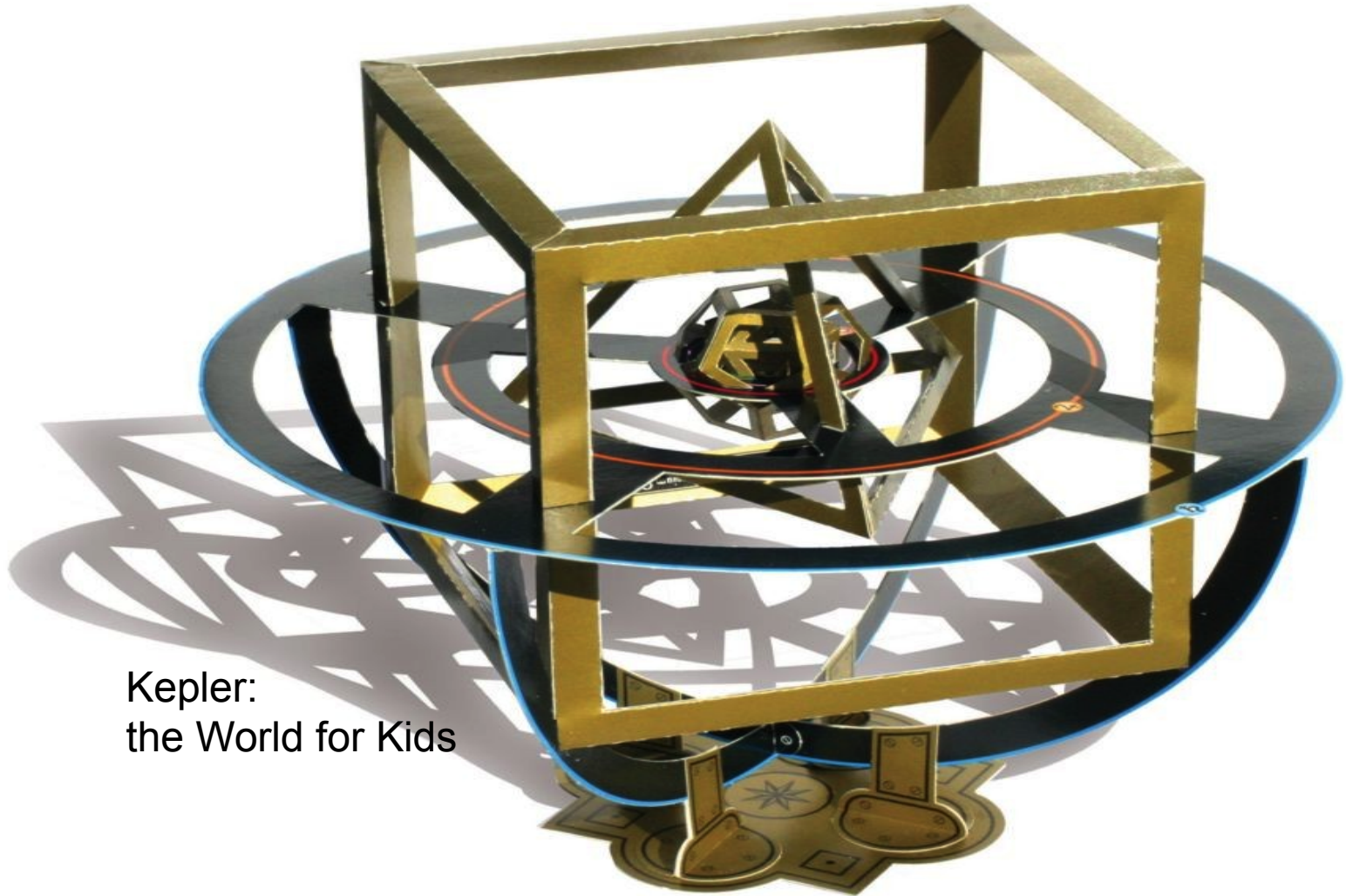
Model and Representation / Picturing



Model and Reduction / Abstraction



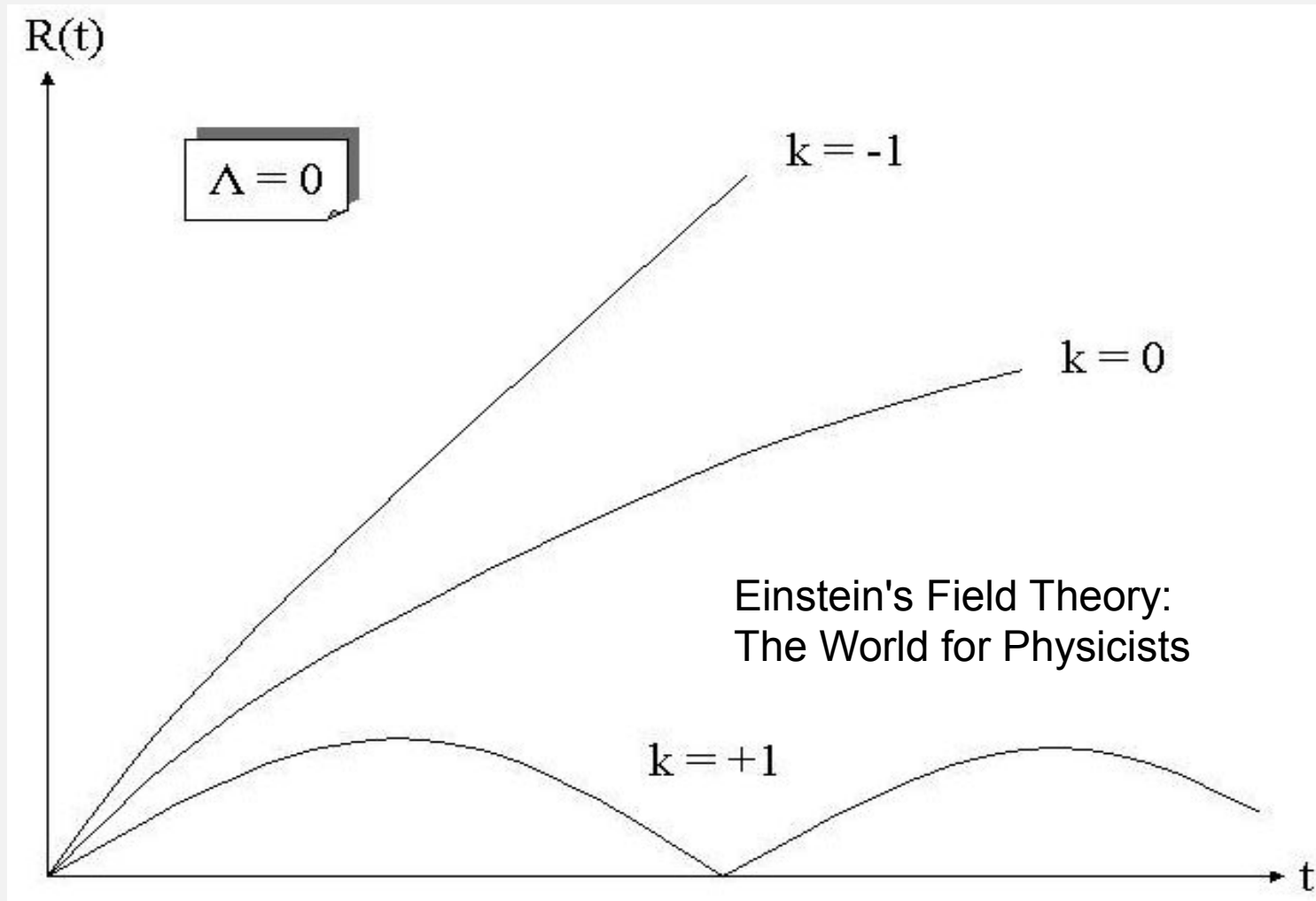
Pragmatic Orientation of Models (1)



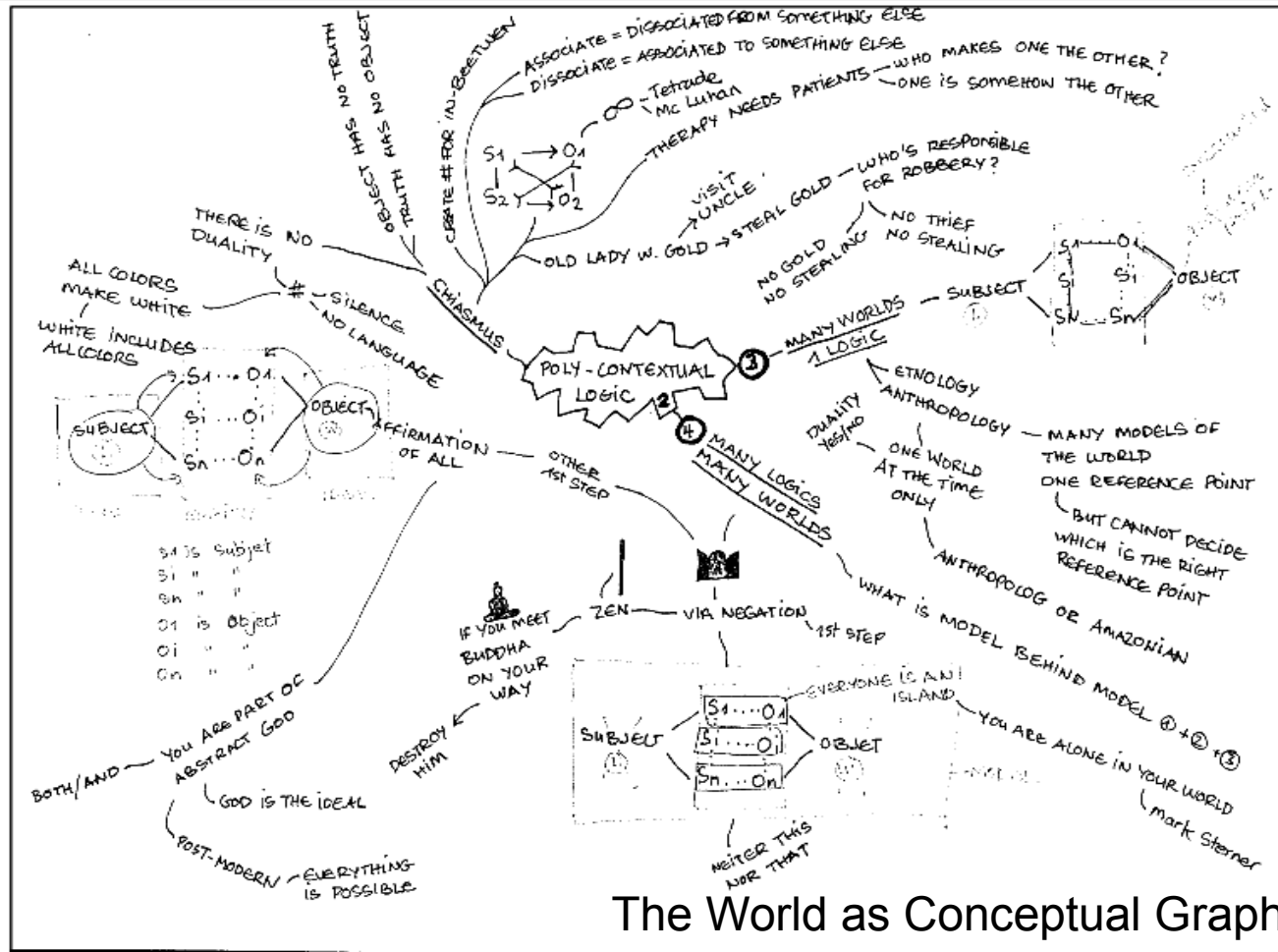
Kepler:
the World for Kids



Pragmatic Orientation of Models (2)



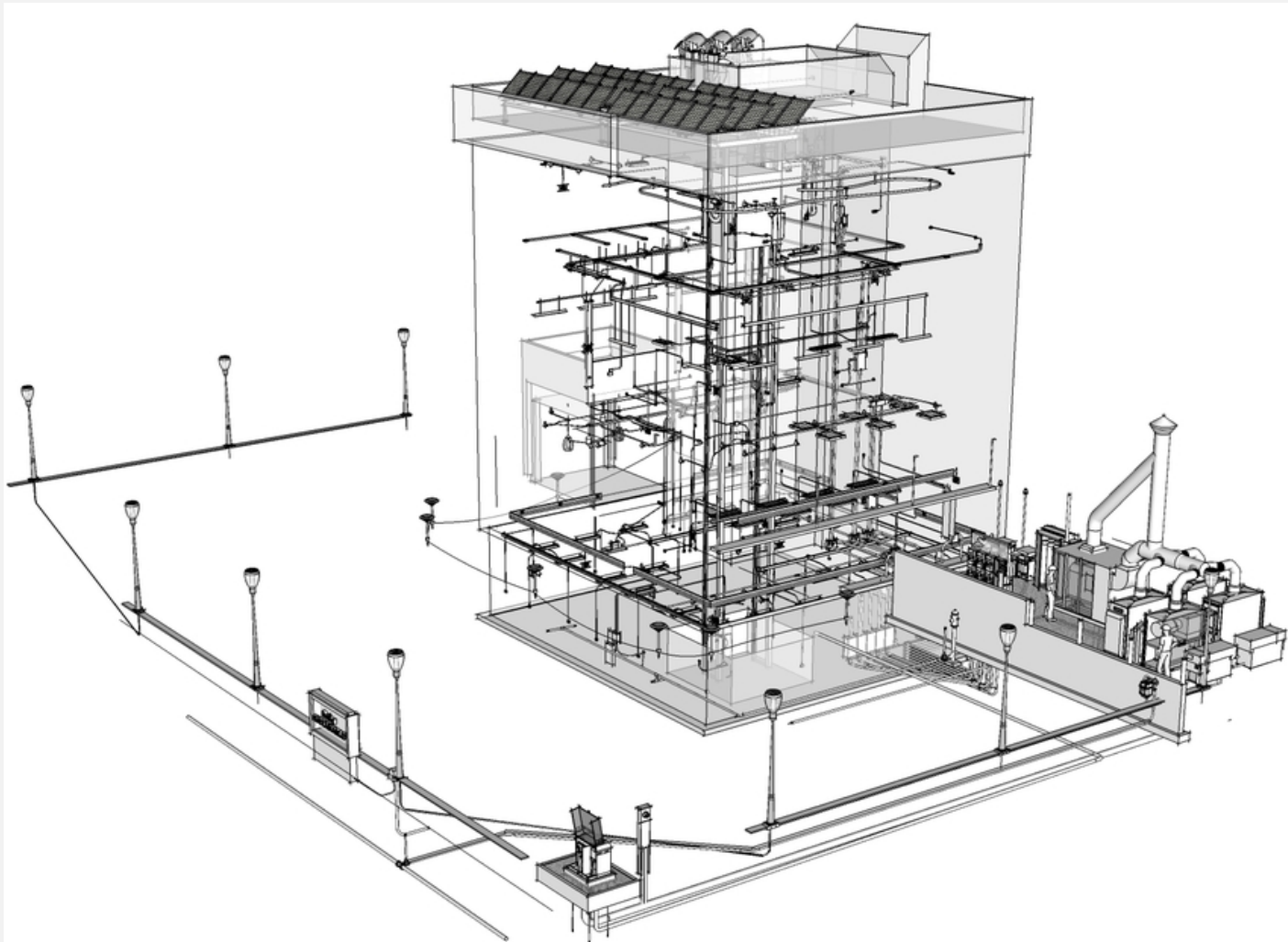
Pragmatic Orientation of Models (3)



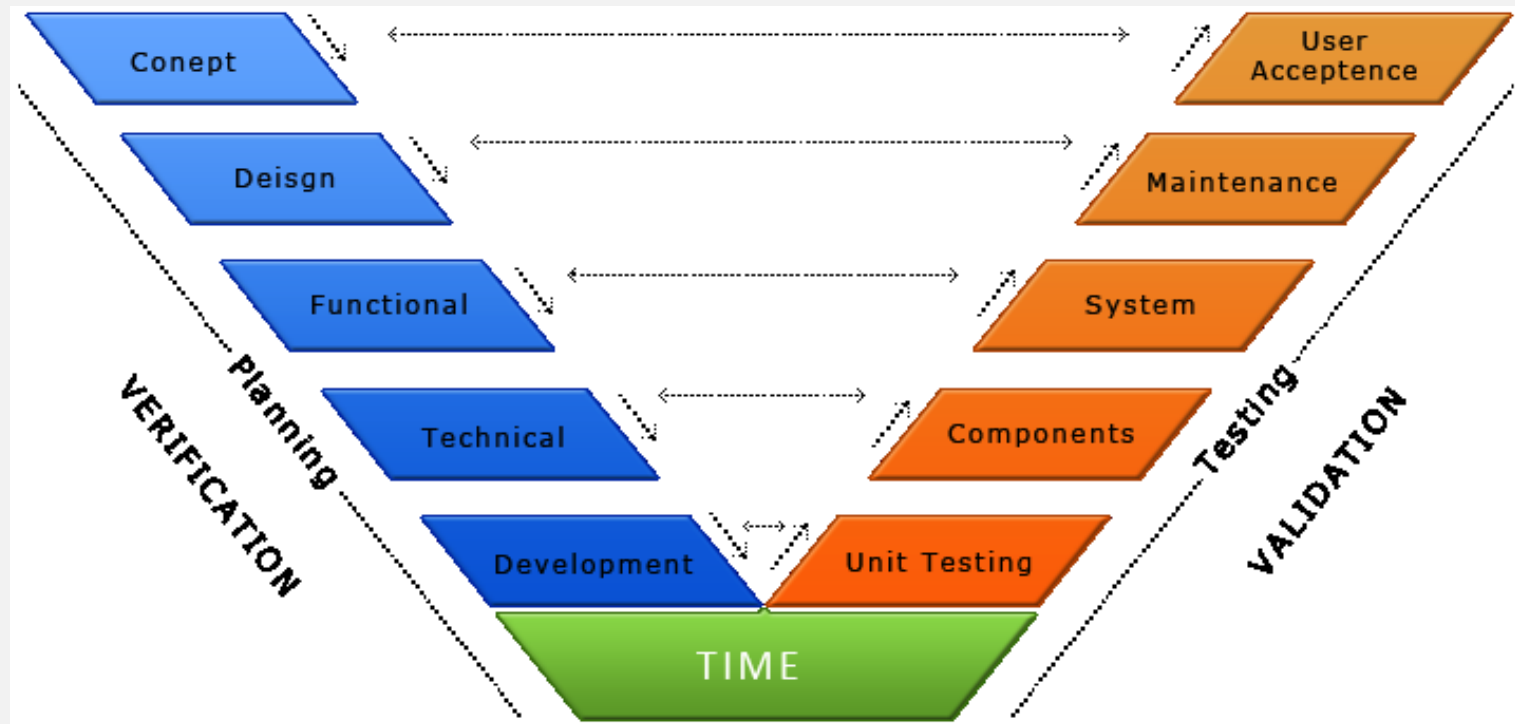
The World as Conceptual Graph



A Construction Model



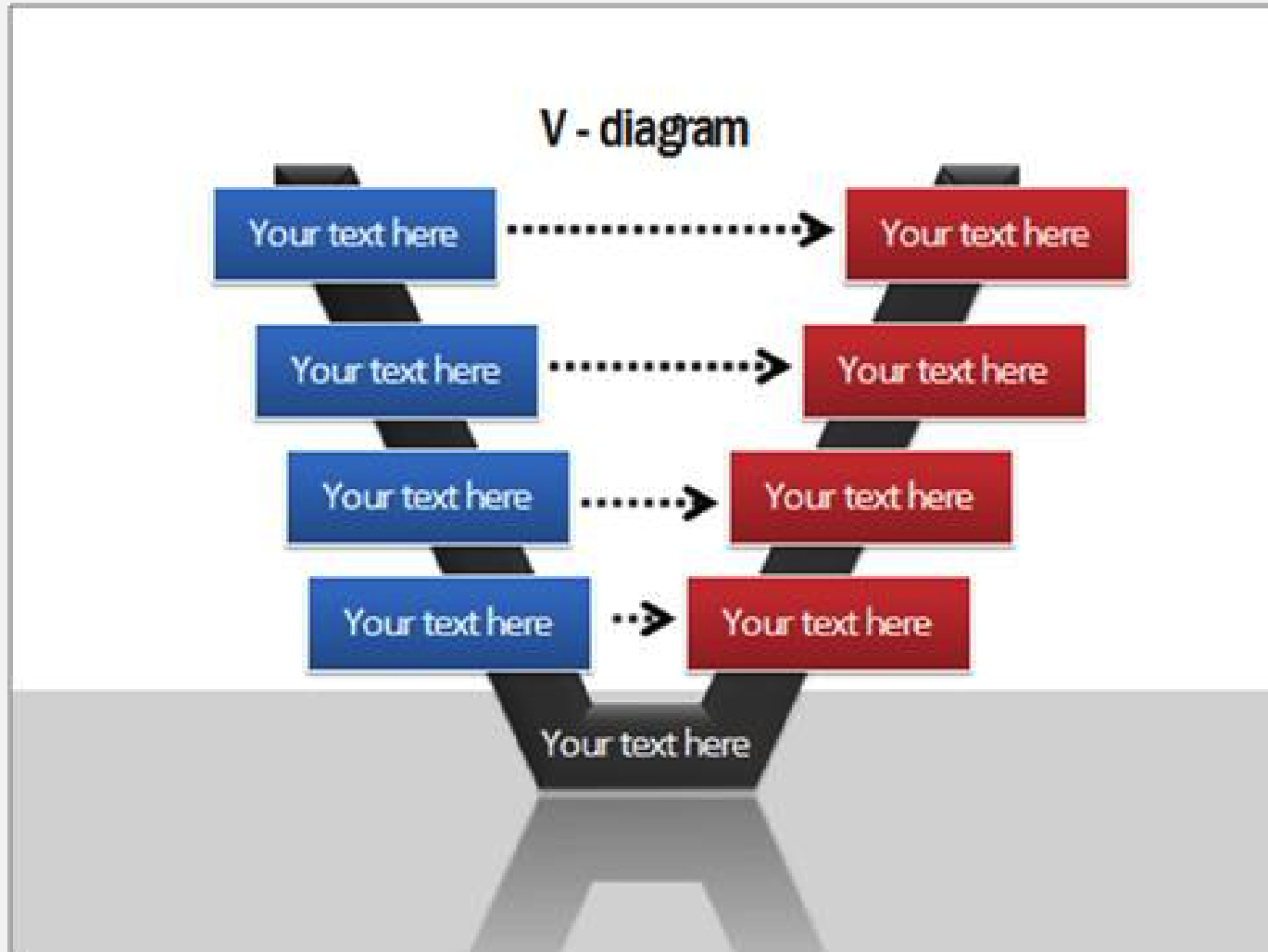
The V-Model (1)



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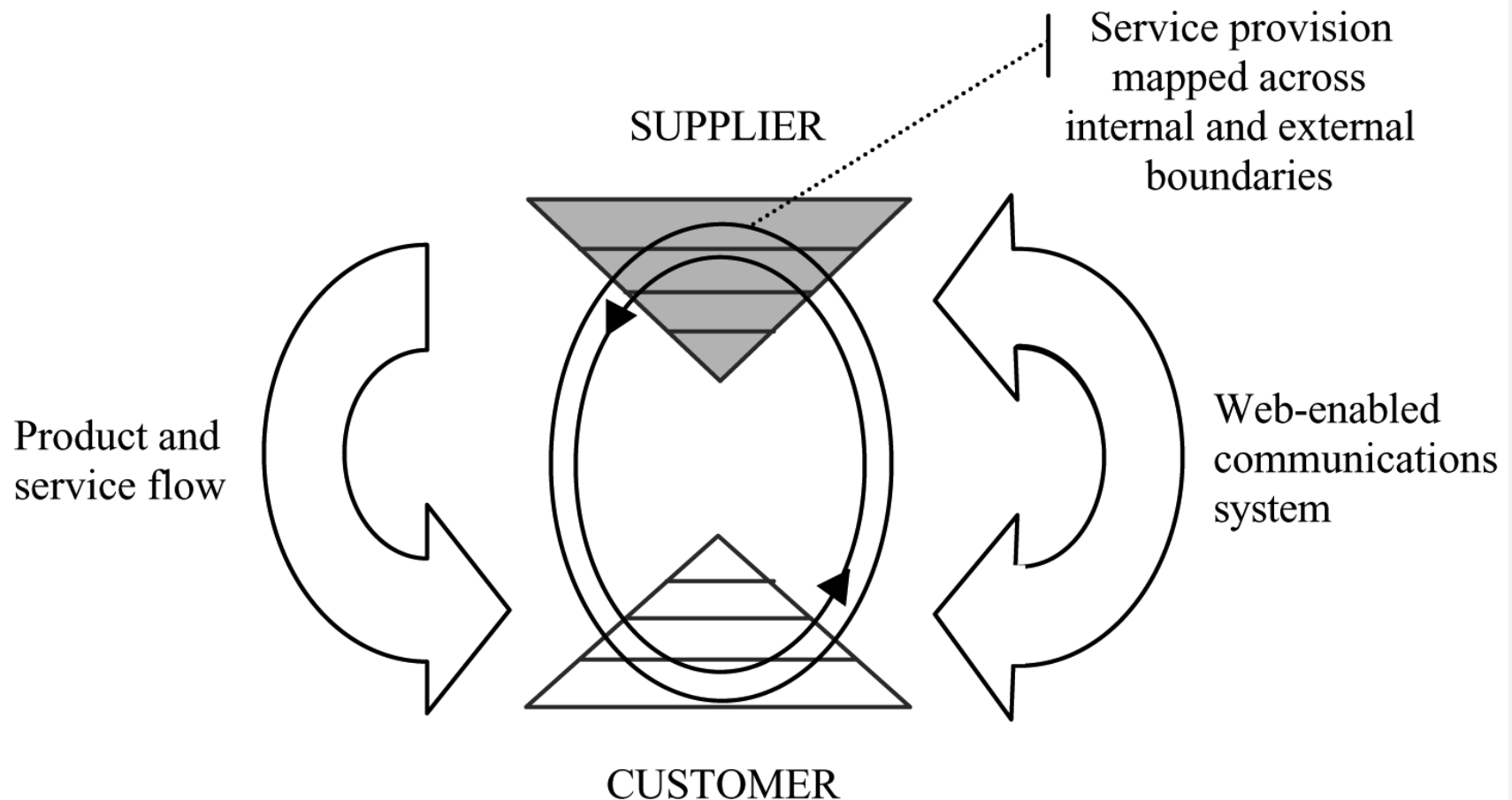


The Generic V-Model (3)

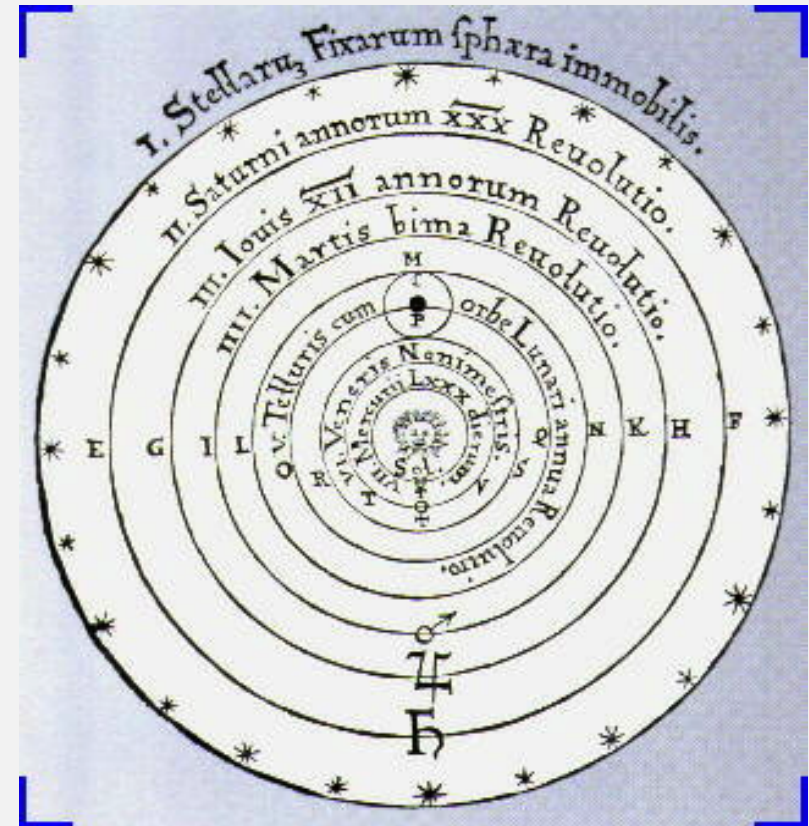
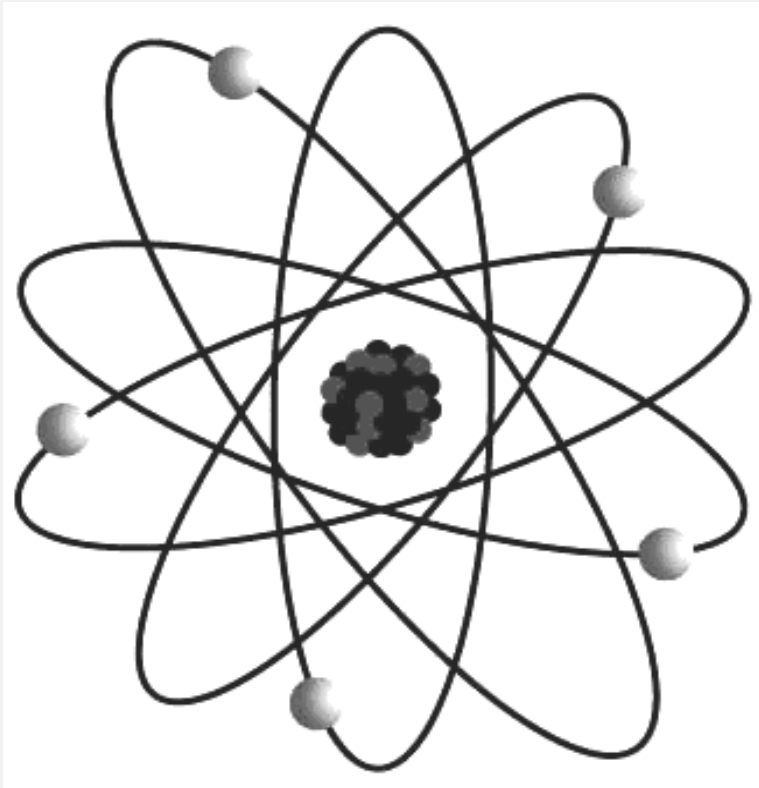


An Interaction Model (?)

A Circle, two Triangles

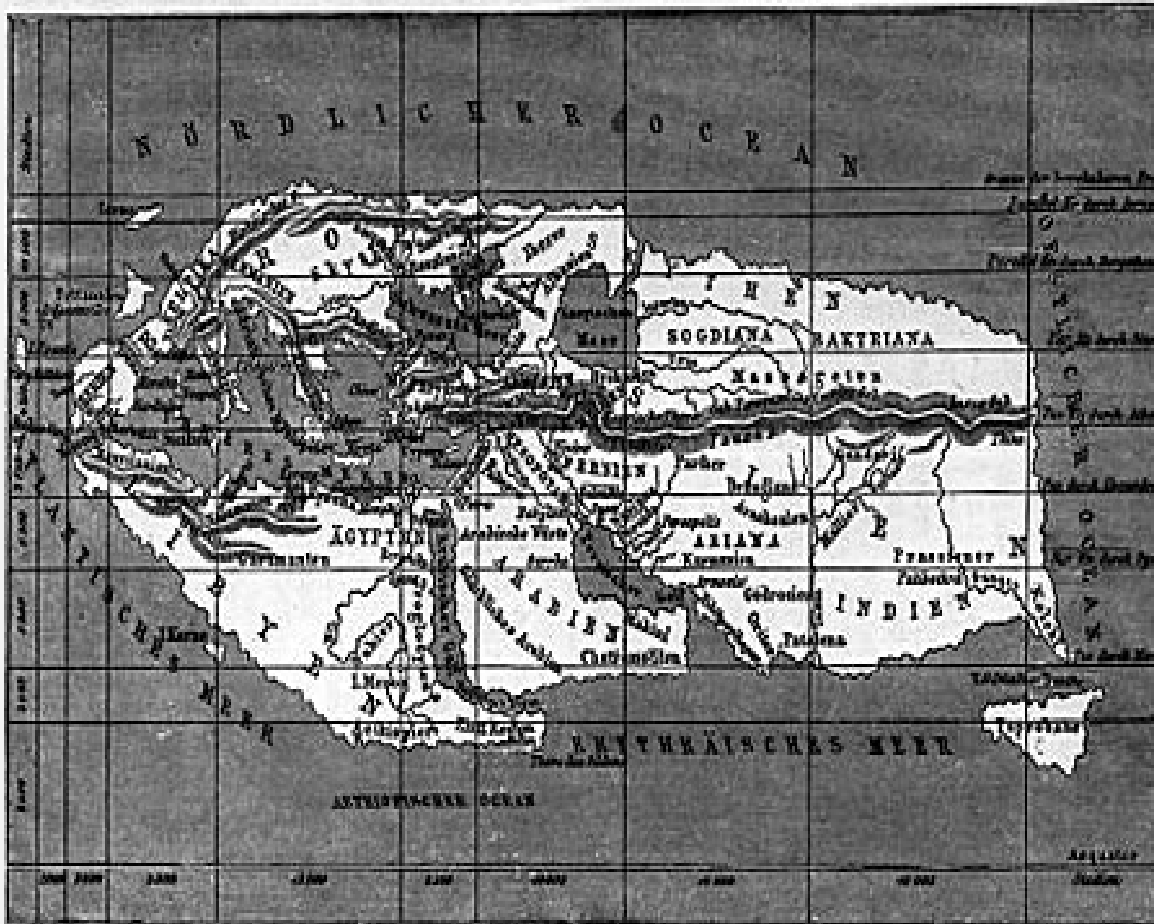


Model vs. Metaphor: Atoms as modeled by Bohr – and the Universe as modeled by Copernicus



A mythical World Model





From Myth to Metaphor



6 Statements on Models. 1 Question

- Models do not represent “reality”, but rather **a view of 'world'**.
- Models can be **instructions for creating 'reality'**.
- Models are **selective**: they operate on **reduction** and **abstraction**.
- Reduction and abstraction always are **intentionally guided**.
- 'Powerful' models often operate with substantial **metaphoric, connotative and/or symbolic 'surplus'**.
- In this perspective, **works of art** are eminently powerful models!
- Which are our intentions when modeling the scholarly domain?



The Wittenstein Incubator



- a) Identify the intended functional extension of the 1st Pundit & Korbo versions (→ visualisation!)
- b) Stabilise scholarly domain model
- c) Identify additional specialisations of primitives
- d) Formalise, ontologically model such specialisations
- e) Populate the platform with Wittgenstein's Brown Book and related material
- f) Have ~10 scholars work in that environment
- g) Analyse and model the resulting scholarly semantic graph
- h) Iterate at least once from d) (or even c)!)
- i) Report at DH 2013



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About WittgensteinSource

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Ms-140: Grosses Format m F D N

Ms-141 m F D N

Ms-148: C4 m F D N

Ms-149: C5 m F D N

Ms-150: C6 m F D N

Ms-152: C8 m F D N

Ms-153a: Anmerkungen m F D N

Ms-153b m F D N

Ms-154 m F D N

Ms-155 m F D N

Ms-156a m F D N

Ts-201a1: Notes on Logic m F D N

Ts-201a2: Notes on Logic m F D N

Ts-207: Lecture on Ethics m F D N

Ts-212 m F D N

Ts-213: Big Typescript m F D N

Ts-310: Brown Book m F D N

Ts-310,1 Ts-310,2

Ts-310,3 Ts-310,3a

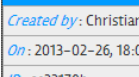
Ts-310,4 Ts-310,5

Ts-310,6 Ts-310,7

WAB DISCOVERY (2008): Wittgenstein TS 310 G Trinity College Cambridge, Oxford University Press, University of Bergen

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By Christian Morbidoni on 2013-02-26

Created by: Christian Morbidoni

On: 2013-02-26, 18:03:51

ID: ce33170b

Before I begin to speak about my subject proper I ...

refersTo

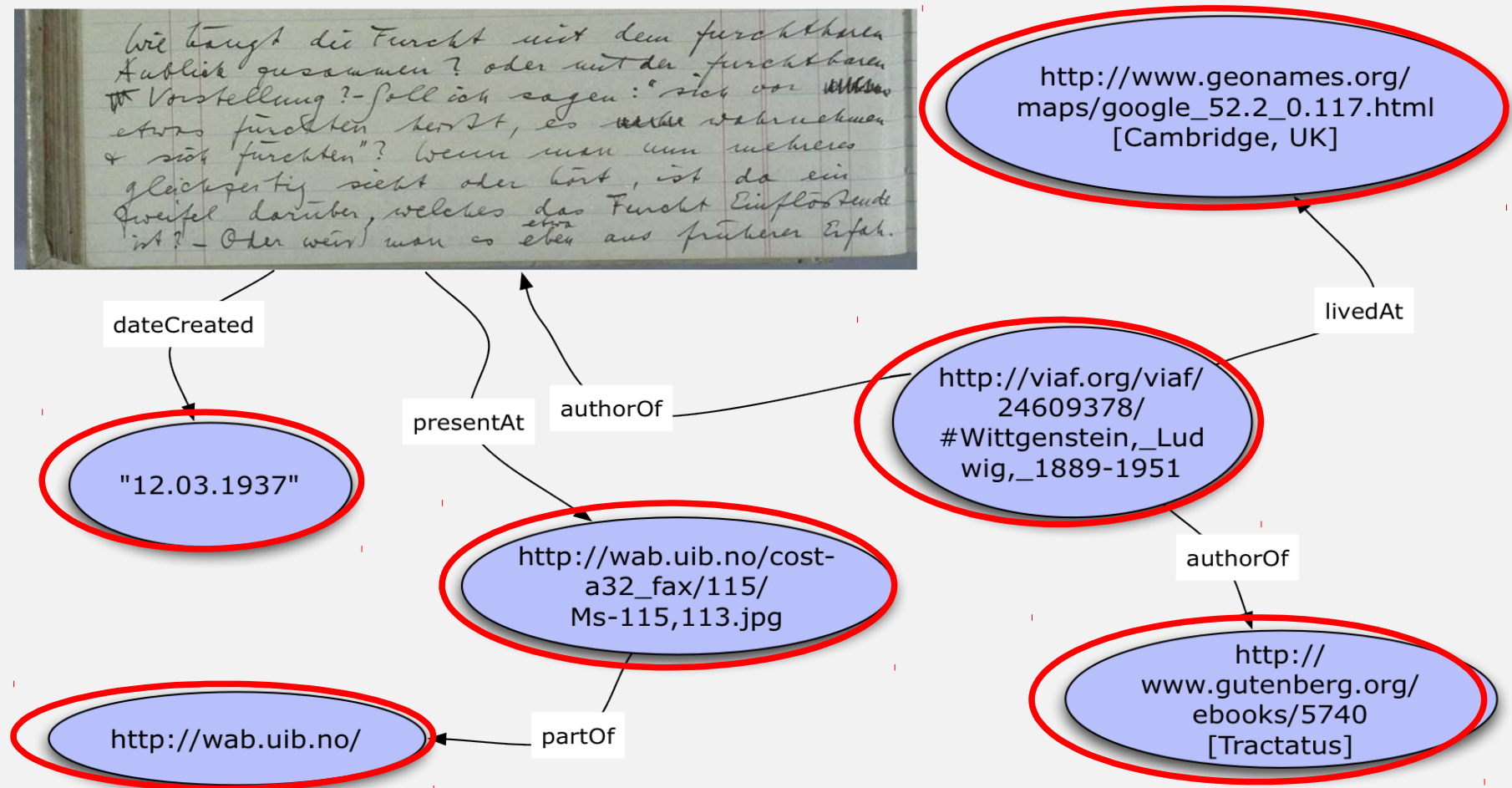
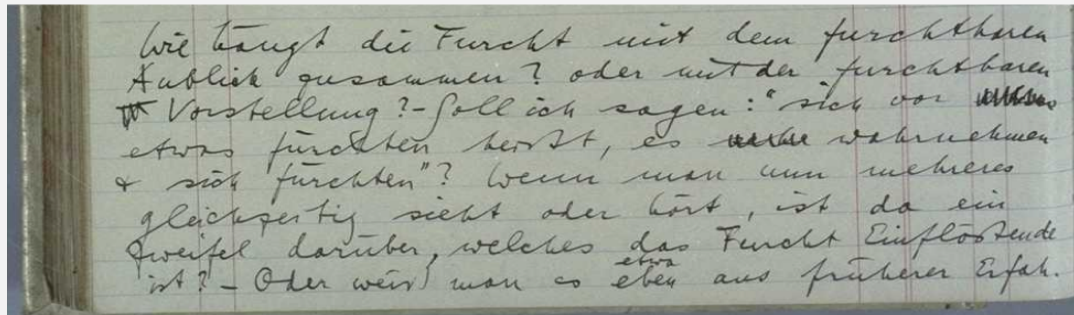
Freud Sigmund

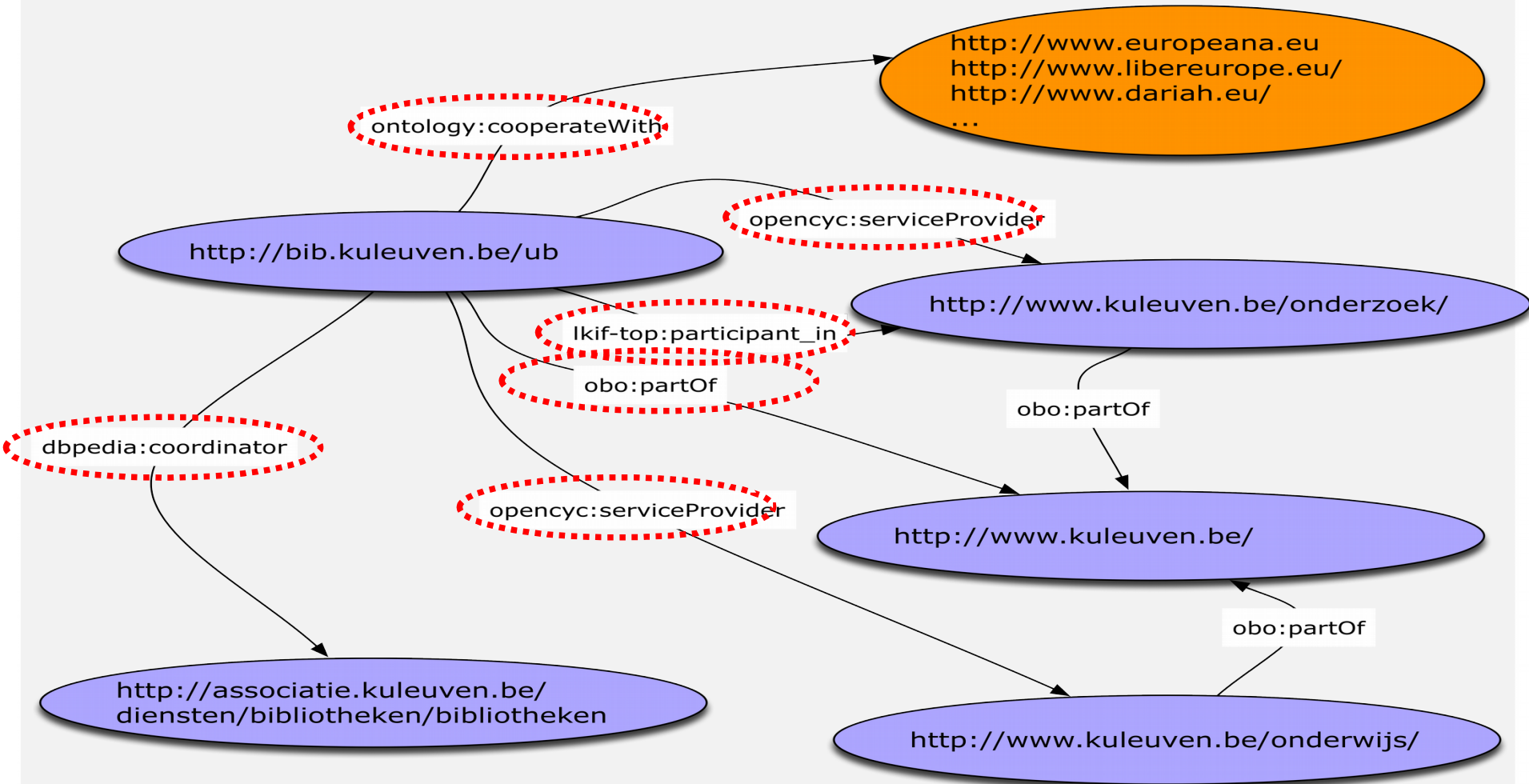
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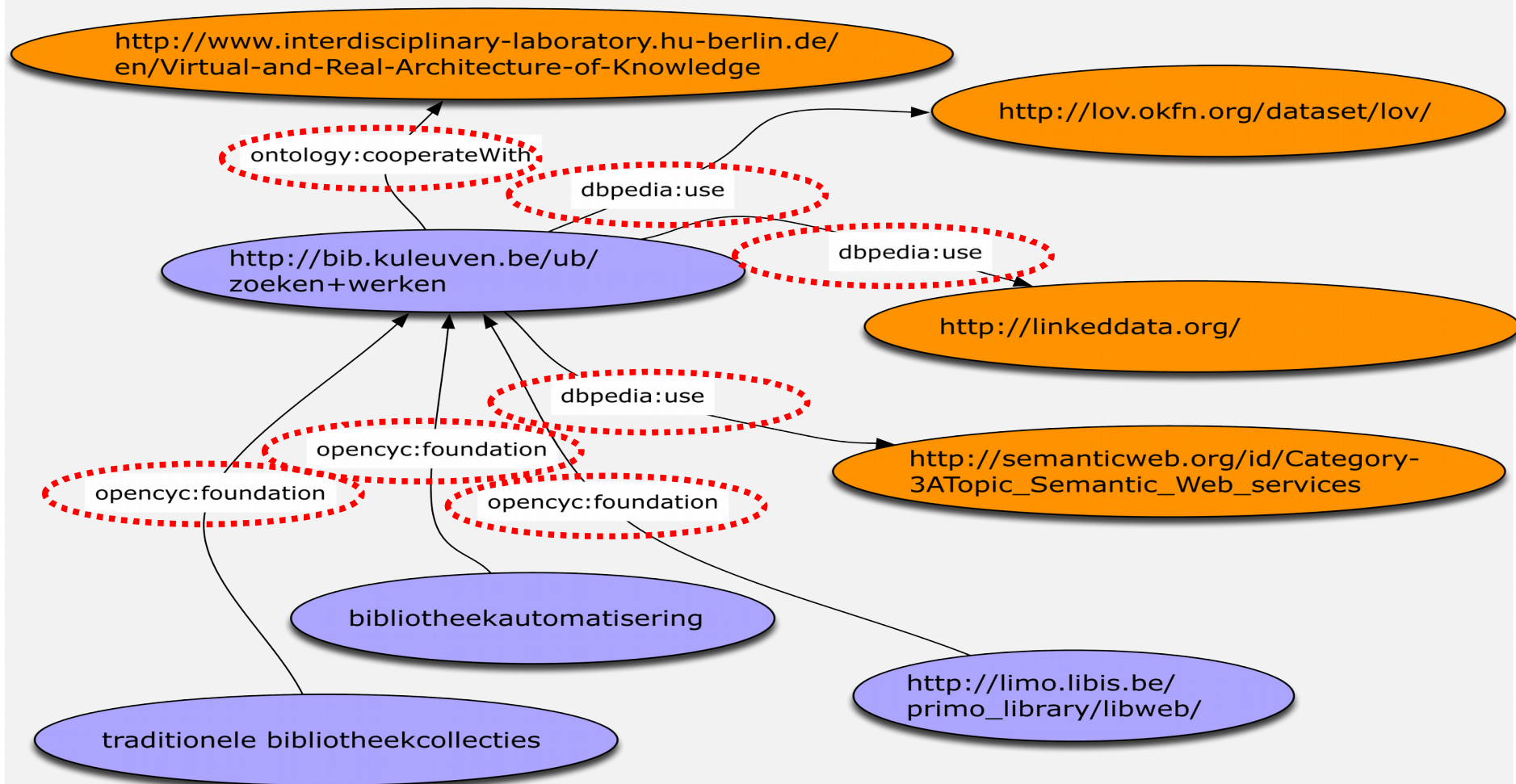
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More info

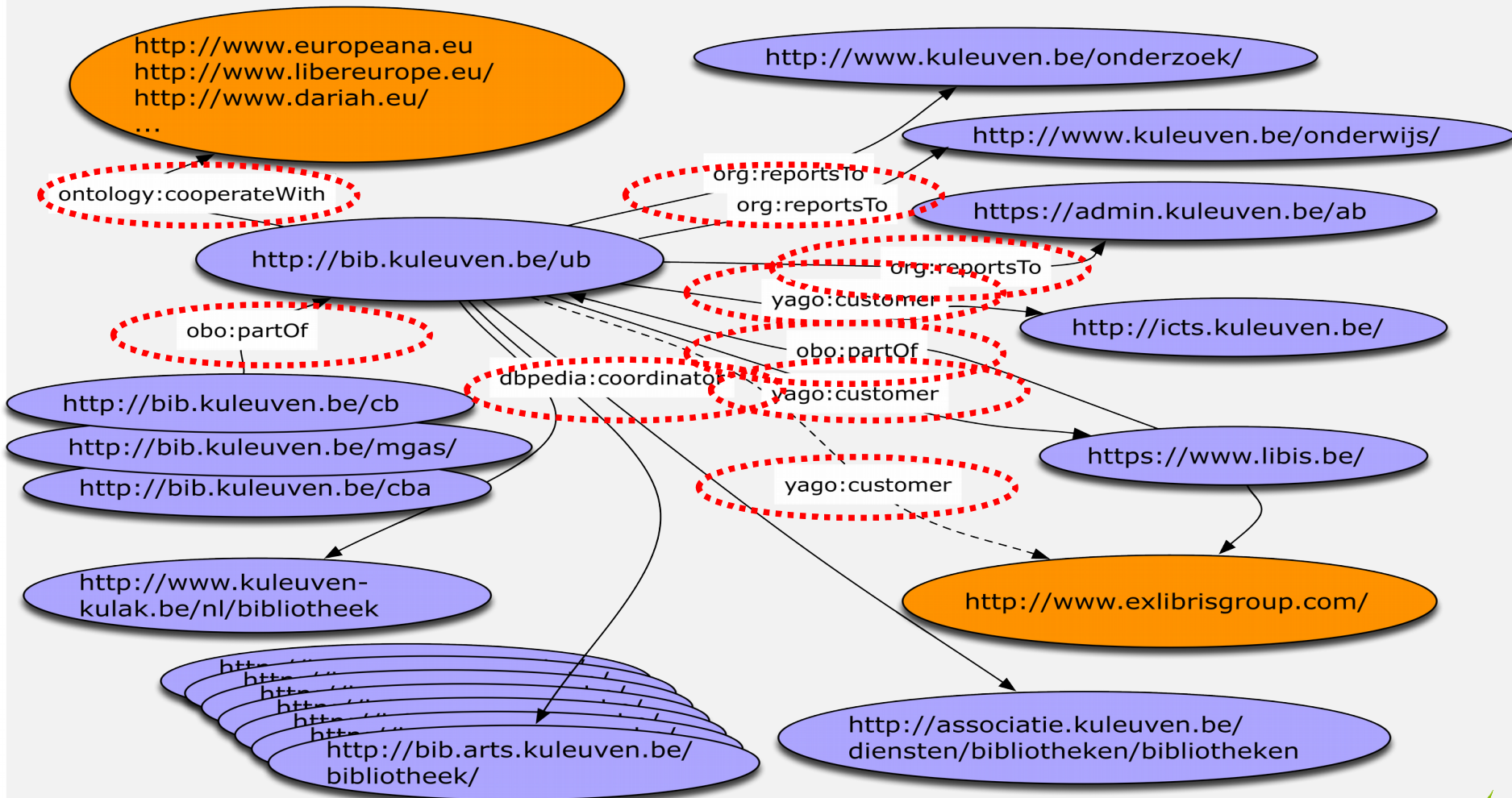
Contextualising Wittgenstein







light purple



What Can We Use This For ... And Which are the Limitations?



Create and Visualise Graph Models

- <http://www.redbubble.com/people/griffsgraphs/works/9308095-the-graph-of-thinkers>
- PhilosophersEdgemap
<http://mariandoerk.de/edgemaps/demo/#phils;map;;;>
- Texttexture http://texttexture.com/index.php?text_id=16263&action=publici

Beyond Infrastructure (?)

The Curious Identity of Michael Field

(Susan Brown, John Simpson, URI: [10.1109/BigData.2013.6691674](https://nbn-resolving.org/urn:nbn:nl:uri:BigData.2013.6691674))



What's in a Name?

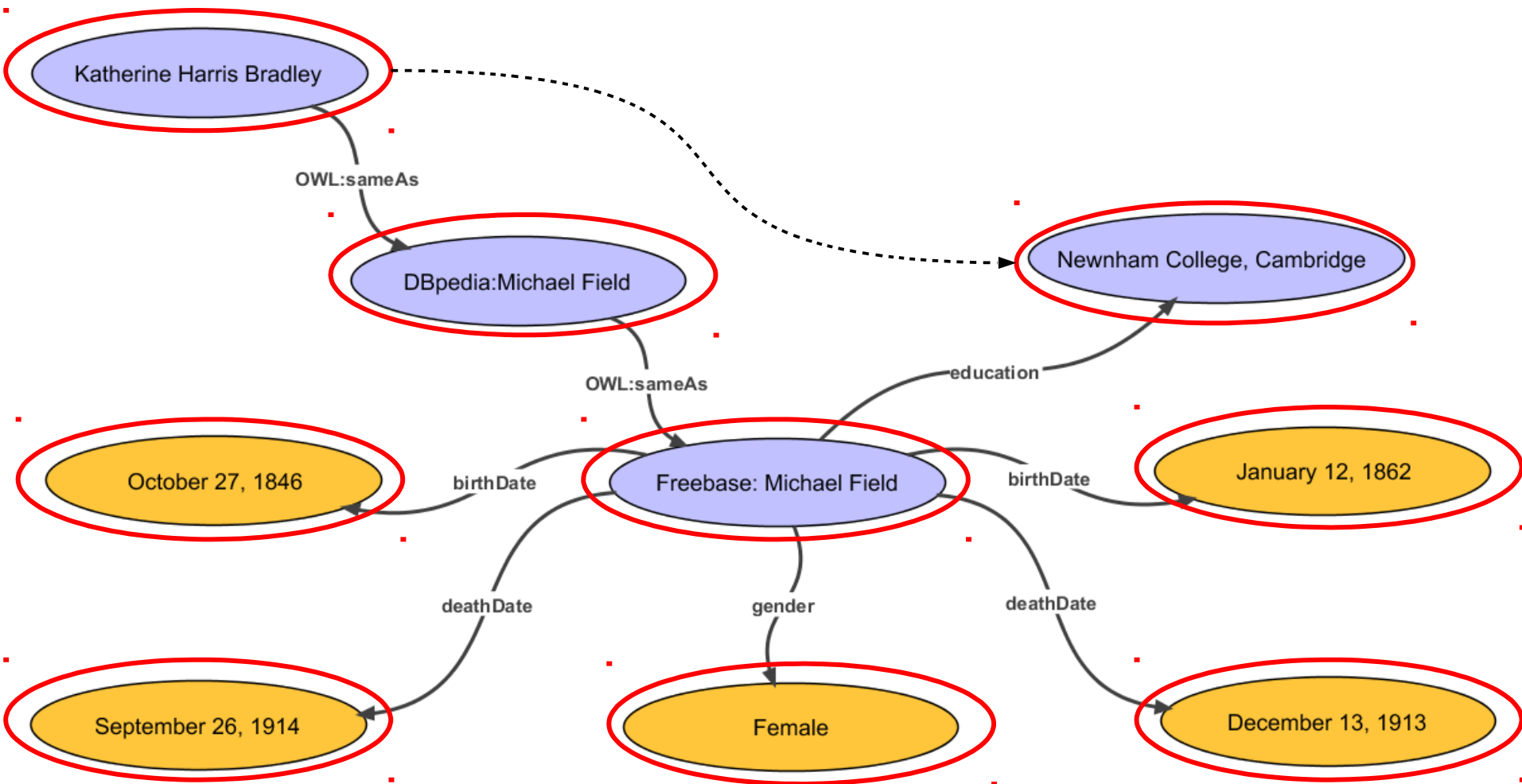
- Names and Identity on the Web
- The Web is all about identifiers – but what is actually identified, what actually does constitute identity on the web (Halpin/Presutti 2011)
- E.g.: How do we represent personhood on the web?
- And how do we formalize it ontologically? Consider e. g. a merger of FOAF and DCMI which leaves you with just two classes: `dc:contributor` and `dc:creator`.
- An all but trivial issue: cf. Michael Field



- Michael Field was a shared pseudonym (?) of two victorian woman writers, Katherine Harris Bradley and Edith Emma Cooper
- Michael Field was more than a shared pseudonym, since the two women carried their shared pseudonym over into their private life
- Furthermore, the two lesbian writers combine their pseudonym with references to Sappho as a name simultaneously proper and improper, their own and not their own.
- A layered, complex identity equally complex in both gender and number, a “pronominally irregular relationship” that is by times related to as “both of him”



Field in DBPedia, Freebase & Orlando



Franz Kafka



- Dieses Konzept des unbe-kannten Raumes nun sucht K. am ersten Tag seines Aufenthaltes zu verifizieren, was zumindest hinsichtlich des Schlosses zuerst auch zu gelingen scheint: "Im Ganzen entsprach das Schloß, wie es sich hier von der Feme zeigte, K.'s Erwar-tungen"(S 17). "Deutlich umrissen" steht das Schloß zu Anfang in der "klaren Luft" (S 16). Doch bald muß K. seine Einschätzung dieses zentralen Punktes korrigieren: "Aber im Näherkommen enttäuschte ihn das Schloß, es war doch nur ein recht elendes Städtchen, aus Dorfhäusern zusammengetragen, ausgezeichnet nur dadurch, daß vielleicht alles aus Stein gebaut war ..." (S 17)
-
- Auch den anderen Pol seines ersten räumlichen Konzeptes, das Dorf, hat er offenbar falsch eingeschätzt: "... auch staunte er über die Länge des Dorfes, das kein Ende nahm, immer wieder die kleinen Häuschen und vereiste Fensterschei-ben und Schnee und Menschenleere ..." (S 21)
-
- „So ging er wieder vorwärts, aber es war ein langer Weg. Die Straße nämlich, diese Hauptstraße des Dorfes führte nicht zum Schloßberg, sie führte nur nahe heran, dann aber wie absichtlich bog sie ab und wenn sie sich auch vom Schloß nicht entfernte, so kam sie ihm doch auch nicht näher. Immer erwartete K., daß nun endlich die Straße zum Schloß einlenken müsse, und nur weil er es erwartete ging er weiter..." (S 21)



Das Schloß (II)

- <http://gutenberg.spiegel.de/buch/-7656/1>
(Franz Kafka: Das Schloß)
- <https://archive.org/stream/KafkasSchloss>
(Das Schloss by Franz Kafka)

- [?]Ontology components for modeling scholarly discourse and interaction
 - Beware: “The limits of my language mean the limits of my world.” Tractatus, 5.6
- And, most importantly, Tractatus, 7: “Whereof one cannot speak, thereof one must be silent.”

???



- /Oben/ vs. /Unten/
"Fühlst Du - was die Hauptsache ist - ununterbrochene Beziehungen zwischen Dir und einer beruhigend fernen, womöglich unendlichen Höhe oder Tiefe? Wer das immer fühlt, der muß nicht wie ein verlorener Hund herumlaufen ..." (BF 289; 7./8.2.1913)
- /Innen/ vs. /Außen/
 - Innen: Die Zelle
 - Innen: Der Winkel
 - Innen: Der Kreis
- /Heimat/ vs. /Fremde/





J. Berenike Herrmann

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<https://twitter.com/jberenike?>

<http://mappingmetaphor.arts.gla.ac.uk/old-english/?strength=strong>



<http://www.visualdataweb.org/refinder/refinder.php>
Franz Kafka, Roland Barthes, Ludwig Wittgenstein



"... Er hält sich abwechselnd auf dem Dachboden, im Treppenhaus, auf den Gängen, im Flur auf. Manchmal ist er monatelang nicht zu sehen; da ist er wohl in andere Häuser übersiedelt; doch kehrt er dann unweigerlich wieder in unser Haus zurück. Manchmal, wenn man aus der Tür tritt und er lehnt gerade unten am Treppengeländer, hat man Lust, ihn anzusprechen. Natürlich stellt man an ihn keine schwierigen Fragen, sondern behandelt ihn - schon seine Winzigkeit verführt dazu - wie ein Kind. "Wie heißt du denn?" fragt man ihn. "Odradek", sagt er. "Und wo wohnst du?" "Unbestimmter Wohnsitz", sagt er und lacht; es ist aber nur ein Lachen, wie man es ohne Lungen hervorbringen kann. Es klingt etwa so, wie das Rascheln in gefallen Blättern." (IV/129-30)

